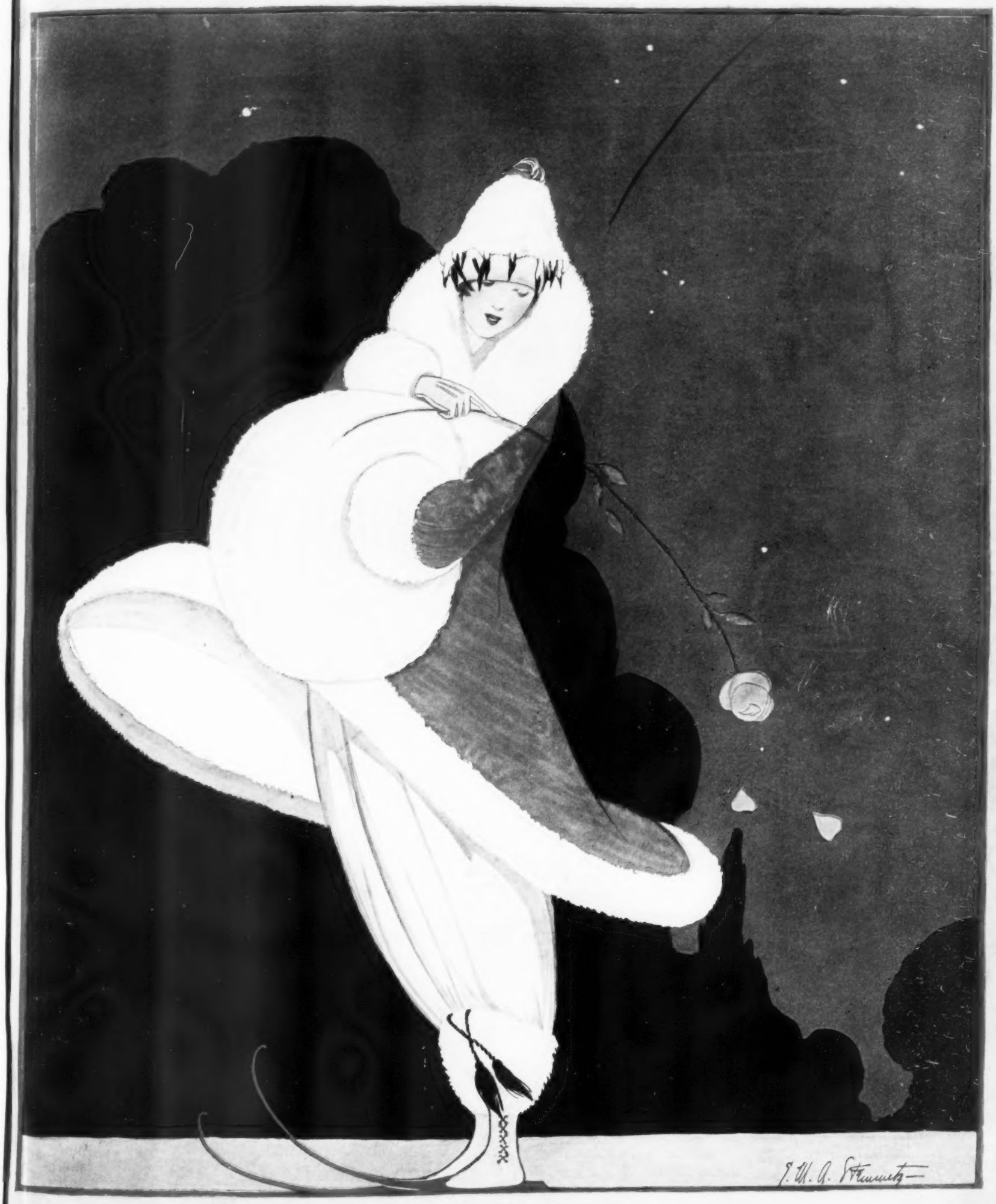
Holiday Number

VOGUE

Dec 15 1916
Price 25 Cents



The Vogue Company
CONDÉ NAST, Publisher

a QUALITY CAR *at a* QUANTITY *price*

Search the 6-30 Chalmers from steering knuckle to differential gear and one thought will linger in your mind, "Quality."

It is the one thing in a suit of clothes, a lawn-mower, a watch and an automobile that a wise man never questions.

It prevails today in the Chalmers car as it has for many years past, and though the temptation has been great to reach out and "grow quick" through expedient ways, the Chalmers Company has never wandered from the quality trail.

More and more cars each year have come out of the Chalmers plant. There has been steady, healthy growth.

Simply because the Chalmers policy has always been to market good wares first, and as many good wares as possible second.

This year the demand for Chalmers cars has exceeded that of any previous year by far.

No doubt the low price of $1090 had a stimulating effect. For in building many thousand cars there is a great saving as everyone knows.

There are many quality cars. Some price at $6000. But these are built only in small numbers. The great Chalmers production overcomes the higher prices usually associated with only quality cars.

Thus you will understand the merit of the Chalmers contention that it builds "a quality car at a quantity price."

5-passenger Touring	$1090	Detroit	3-passenger Cabriolet	$1440	Detroit
7 " "	1350	"	6 " Sedan	1850	"
2 " Roadster	1070	"			

CHALMERS · MOTOR · CO
Detroit, Mich. U.S.A.

Will there be a Victrola in your home this Christmas?

Think of the delight of having Caruso, Destinn, Farrar, Gluck, Hempel, Homer, McCormack, Melba, Ruffo, Schumann-Heink, Scotti, Tetrazzini and a host of other great artists sing for you!

Think of having Elman, Kreisler, Paderewski, Powell, Zimbalist and other famous instrumentalists play for you; of hearing Sousa's Band, Pryor's Band, Conway's Band, Vessella's Band, Victor Herbert's Orchestra, and other celebrated musical organizations; of enjoying the inimitable witticisms of Harry Lauder, Nora Bayes, Raymond Hitchcock, Mizzi Hajos and other leading entertainers.

Who wouldn't be glad to get a Victrola for Christmas! The *only* instrument that brings to you the best music of all the world superbly interpreted by the world's *greatest* artists.

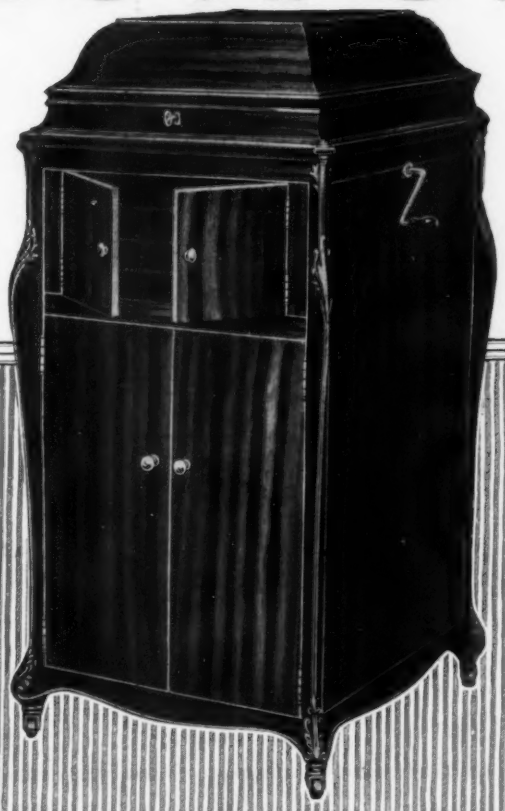
Christmas day and every day, let the Victrola inspire and entertain you!

Christmas isn't too far off to see about *your* Victrola today. Any Victor dealer will gladly demonstrate the various styles of the Victor and Victrola and play any music you wish to hear.

Victor Talking Machine Co., Camden, N. J., U. S. A.
Berliner Gramophone Co., Montreal, Canadian Distributors

New Victor Records demonstrated at all dealers on the 28th of each month

Victrola



Victrola XVI, $200
Victrola XVI, electric, $250
Mahogany or oak

Other styles of
the Victor and Victrola
$10 to $400

Important warning.
Victor Records can be safely and satisfactorily played only with ***Victor Needles or Tungs-tone Stylus*** on Victors or Victrolas. Victor Records cannot be safely played on machines with jeweled or other reproducing points.

To insure Victor quality, always look for the famous trademark, "His Master's Voice." It is on every Victrola and every Victor Record. It is the identifying label on all genuine Victrolas and Victor Records.

INTRODUCING

Heppells

Imperial Violet

ROYAL PERFUME

Two Ounces—$4.25

THIS perfect creation, the greatest and most sensational novelty of the year, will appeal to YOU who desire, and will have, only the best—YOU whose pleasure and honest pride it is to own something unique and distinguished.

"Verb. Sap."

VLADIMIR SMIRNOFF
RUSSIAN PINE SHAMPOO POWDERS

For the Hair and Scalp. Absolutely without an equal in the world. This supreme Specialty, once tried, will convince the most sceptical. It is a fact—There is nothing "just as good." Elegantly put up, seven packets in a box. **Price 65c per box.**

At Leading Drug and Department Stores

To the Trade For all information, particularly of interest to trade, trade prices, etc., address B. Alexander, Room 407, 366 Fifth Avenue, New York.

GÈNEE FRÈRES'
ASSORTED BATH SALTS

Gènee Frères' most refined, up-to-date, ingratiating novelty for 1916-1917. These really remarkable and exclusive preparations, consisting of twelve (12) distinct varieties of fascinatingly perfumed Bath Salts, each one suitable and sufficient for one bath, enables the users to make selection of their favourite perfume—we can then supply any selected, in several size flagons. **Price, $2.25 per box of twelve varieties.**

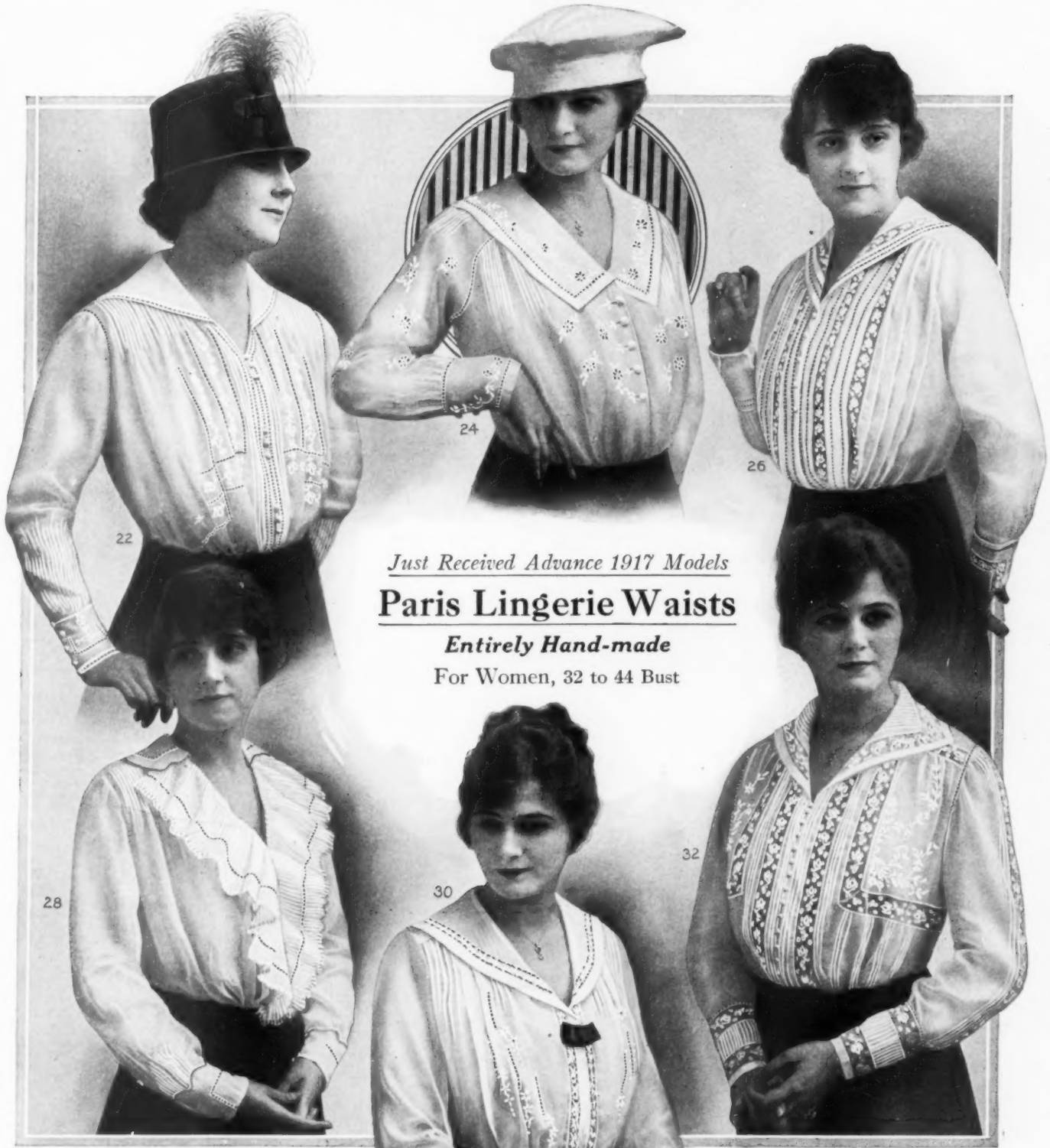
Heppells
WORLD'S AGENTS
LONDON——PARIS

Franklin Simon & Co.

PARIS
4 Rue Martel

Fifth Avenue, 37th and 38th Streets, New York

LONDON
29 Jewin Crescent



Just Received Advance 1917 Models

Paris Lingerie Waists

Entirely Hand-made

For Women, 32 to 44 Bust

22—**Paris Hand-made Waist,** *of sheer white French batiste;* sailor collar, cuffs and front hand-embd, hand-hemstitched and tucked. ***Special* 12.75**

24—**Paris Hand-made Waist,** *of white handkerchief linen;* collar, sleeves and front eyelet hand-emb'd, tucked back, front and raglan shoulder. ***Special* 9.75**

26—**Paris Hand-made Waist,** *of sheer white French batiste;* front, sailor collar and cuffs hand-hemstitched and trimmed with French Val., hand-tucked back. ***Special* 9.75**

28—**Paris Hand-made Waist,** *of sheer white French batiste;* collar, cuffs and pleated hemstitched frill edged with Copen, rose, lavender or yellow batiste, tucked back and front. ***Special* 7.50**

30—**Paris Hand-made Waist,** *of fine white French voile;* sailor collar, cuffs and front hand-embd, hand-hemstitched and trimmed with real Cluny lace; tucked back and front. ***Special* 7.50**

32—**Paris Hand-made Waist,** *of sheer white French batiste;* hand-emb'd panels; tucked back, front, sleeves and collar trimmed with Val. lace. ***Special* 15.75**

A Wonderful Gown

SOCIETY now turns her thoughts to dinner frocks, and so Fashion turns to

RENTNER MODELS

It is pleasing to know that this dinner creation was shown at New York's most elaborate Fashion Show and has just been selected by Miss Justine Johnson for her modish wardrobe.

It is built of exquisite Georgette, fascinatingly embroidered, trimmed with a rich band of fur, and featured in all predominating shades. While exclusive to the last detail, it is exceptionally moderate in price and displayed by most of the best shops.

You will do well to write us for the name of the shop in your city featuring this and other Rentner creations.

There is a Rentner dress for every occasion, and for the true lover of exacting fashions.

M. & H. Rentner

2 West 33rd St. New York City

Opposite the Waldorf-Astoria

Miss Justine Johnson of New York, at Palm Beach, Florida, wearing a RENTNER creation in the new ruby shade, embroidered in grey.

BONWIT TELLER & CO.

The Specialty Shop of Originations

FIFTH AVENUE AT 38TH STREET NEW YORK

Natalya —Semi-fitted coat of Scotch Mole—the finest pelts, perfectly matched. Forty-five inch long model. Six inch border, collar and cuffs of taupe fox. 325.00

Tanya —Semi-fitted coat of Hudson Seal (dyed muskrat)—fine selected pelts, perfectly matched. Forty-five inch long model. 145.00 With cape collar of Skunk. 165.00

Matryona —Hudson Seal (dyed muskrat) coat of choice pelts, perfectly matched. Forty-two inch long model. Six inch border and cape collar of Skunk, Kolinsky or Fox. 225.00

This Christmas – Shop at McCreery's

Fifth Avenue & 34th Street the Busiest and Greatest Shopping Center in the World

THERE are many things that make for convenience and add to the comfort of the shopper at McCreery's. There are three entrances—on as many different streets.

The Thirty-fourth Street doors are opposite the Waldorf-Astoria Hotel. The Thirty-fifth Street entrance leads directly into the Men's Shop (a hint to the hurried business man!).

The Fifth Avenue Arcade opens right into the mezzanine floor, where one can write a letter, telephone, or just rest and watch the shifting kaleidoscope below.

And, whichever way you enter, you will find the elevators within easy reach on the right and on the left. No long, tiresome walk to the end of the floor! They are large and roomy enough, too, to accommodate scores of shoppers, and the service is as well-nigh perfect as study and the exacting elevator chief can make it. Are you unfamiliar with the location of departments? Consult the elevator starters; they are thoroughly posted.

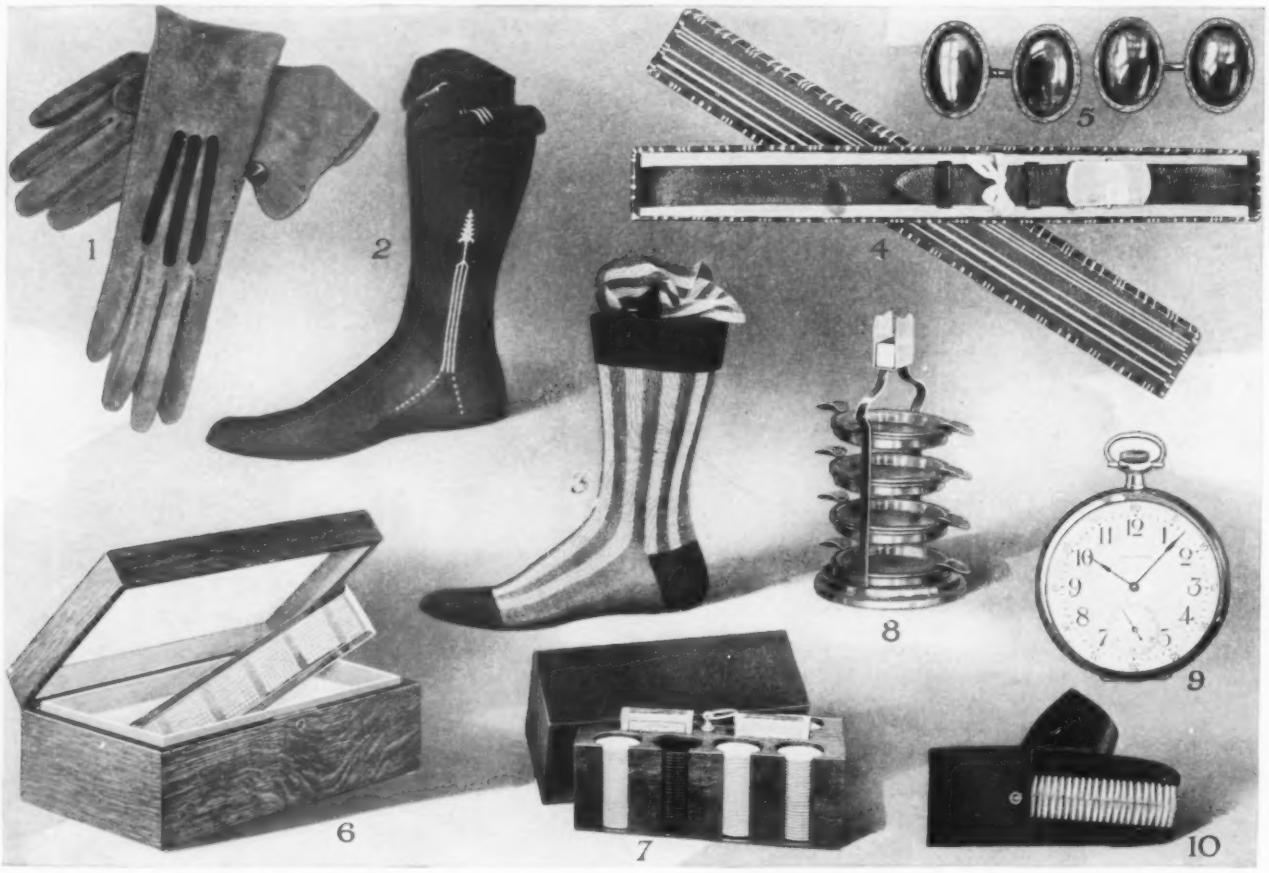
The aisles of the store are wide and roomy—not all cluttered up with so-called "bargain" tables. And, incidentally, that much misused word "bargains" is never employed in this store. Every article here is invariably priced as low as quality will permit, and therefore the New York woman has learned that she can shop here one day just as satisfactorily as another.

The New York woman has learned, too, that "full stocks" mean here something more than a mere phrase. System, and exceptional facilities for handling reserve stocks, have made McCreery's a veritable *court of final resort for harassed shoppers.*

The gift-giver will find gathered under the McCreery roof practically everything in gifts that are worth while for men, women and children. She can be sure of qualities, for only dependable merchandise is carried here. Silks, famous for half a century, wearing apparel, furs, housefurnishings, rugs, fine china and glass, victrolas, leather goods, jewelry, toys—everything for the home except kitchenware, make the eight selling floors of this store a veritable treasure house of delight for the holiday visitors.

The stranger, unfamiliar with the store, may also obtain upon request the services

Suitable Gifts for Men



1. Gray Mocha Gloves with Black embroidered or spear backs. pair 2.25

2. Black Silk Half Hose with clox embroidered in white or black. pair 2.75

3. Two-tone Silk Half Hose in various color combinations. pair 2.50

4. Seal Belt with silver buckle. 2.50

5. Link Buttons of 14 kt. Gold, English finish; flat style for soft cuffs. 4.75

6. Humidor "Favorite"—Mission finish; lined with porcelain; fitted with moisture pad. 5.00

7. Poker Set—Mission or Mahogany finish; fitted with two packs of cards, two hundred chips and leatherette cover. 5.00

8. Smoker's Set of Dull Finished Brass, with four removable glass trays. 3.95

9. Watch for men or boys; seven-jeweled Waltham movement; 14 kt. gold case. 16.75

10. Military Brush Set in case of Long Grain Leather; fitted with solid back brushes. Set 1.95

The Store where Christmas Shopping becomes a pleasure

of a competent shopping guide, who will accompany her from one department to another, and assist in selection, if desired.

One reason why shopping moves so smoothly at this store is found in the exceptional intelligence and efficiency of its employees, for each salesman and saleswoman is thoroughly trained in the technical subjects of his or her department. And not the least of the lessons that are drilled into them daily are those of willingness, cheerfulness, patience, courtesy; for McCreery's realize well that a single act of discourtesy on the part of any employee might cloud the visitor's happiness for an entire day.

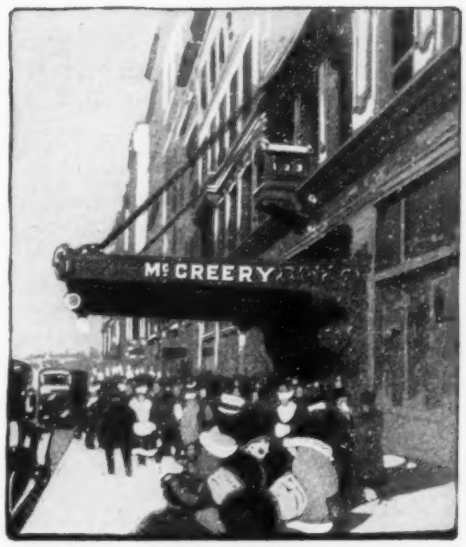
Part of the credit for the rapid and satisfactory service is due to the very modern sales system employed. Pneumatic tubes, that flash quicker than one's brain can think, take the place of lagging "cash" girls and boys. So customers move rapidly and the aisles are not choked with waiting crowds.

The McCreery guarantee is broad, and covers all merchandise bought in the store. Goods will be cheerfully exchanged, credit given, or money refunded at any time if a purchase is unsatisfactory.

Below are shown a variety of Christmas suggestions for men and women—attractively priced—from the wealth of special holiday offerings with which the store is now full to overflowing.

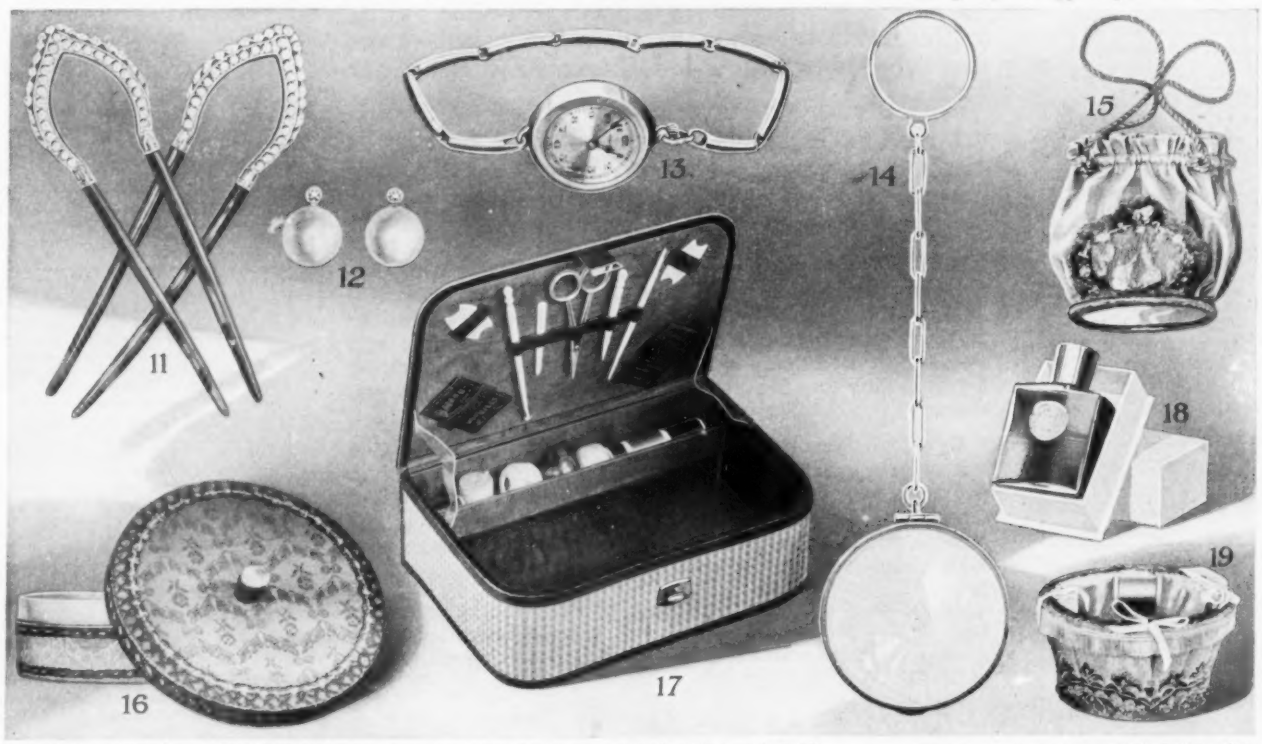
If you cannot come to New York in person to do your shopping, let the Mail Order Department, which is under the direction of trained shoppers, fill the order for you. It will be shipped promptly, carefully packed, postage and delivery free.

AND REMEMBER—those of you who *can* come to New York. McCreery's can be reached by Pennsylvania R. R. (station on Thirty-fourth Street), Hudson Tunnel (station at Thirty-third Street), railroads into Grand Central Station (via Subway), Subway (only two short blocks away), Sixth Avenue Elevated, Fifth Avenue 'bus line, Thirty-fourth Street Crosstown cars (which stop directly at the store), Broadway, Fourth Avenue, Sixth Avenue, and other surface car lines.



The Well Known 34th Street Entrance to McCreery's just off Fifth Avenue

Seasonable Gifts for Women



11. Braid Pins of Silverite set with rhinestones; mounted on demi-blonde pins. each **2.95**

12. Earrings of French Pearls and Rhinestones; solid gold mounting. **5.00**

13. Bracelet Watch—20-year gold filled case and convertible extension bracelet; fitted with guaranteed 15-jeweled lever movement. **11.75**

14. Dorine Powder Box of Sterling Silver, gold plated; enameled top; ring and chain. Pink, Yellow, and Turquoise Blue. **3.75**

15. Vanity Bag made of Changeable Taffeta Silk, trimmed with French roses, gold lace and braid; gold cord handles; mirror in bottom. **1.50**

16. Candy Box with glass knob, two-pound size; covered with fancy Silk and trimmed with gold braid and French roses. **1.65**

17. Sewing Set with Long or Cross Grain leather trimmings; silk moire lined; eighteen findings. Red, Blue, Green or Purple. **5.00**

18. Coty's L'Origan Extract, two-ounce bottle. **5.00**

19. Child's Work Basket, covered with cretonne and gold net; lined in colors; fitted with silk, thimble, needles and stiletto. **50c**

James McCreery & Co.

5th Avenue *New York* *34th Street*

SALES AND EXCHANGES

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is $2 for 25 words, or less. Additional words, 10 cents each. Check or money order must accompany message; be sure to write your name and address very plain.

Your message for the February 1st, 1917, Vogue should be received on or before December 26th. Address all communications to Sales and Exchange Service, Vogue, 443 Fourth Avenue, New York City.

To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.

2. Send Vogue no money—wait until the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.

4. *Never send any article to Vogue.* The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

HAVE YOU SHOPPED *HERE?*

YOU have shopped the world-over, you believe; you have bought laces in Belfast, pineapples in Hawaii and scarabs in Cairo, but—have you ever shopped *here—in SALES and EXCHANGES?*

Twice every month Vogue brings this treasure-land of bargains right into your home. It displays its varied wares, in story form, on your library table—and leaves them there for you to pick and choose.

And what a great assortment there is!—wearing apparel for man, woman and child; sporting goods; furnishings for cottage or mansion; handsome needlework; antiques; professional services at your command; and even—now and then—an automobile! Surely in such an array as this you are bound to find something which you want!

Or if, on the other hand, you are already over-blessed with worldly possessions and wish to dispose rather than acquire, you may still use this department advantageously; for like a good rule—it works both ways. It affords you a simple method of disposal for those articles which are no longer of use to you.

In either case, you have only to read the rules at the top of the page and follow the simple formula which guides all transactions made through this department.

SALES *and* EXCHANGES SERVICE

VOGUE

443 Fourth Avenue New York City

Wearing Apparel for Sale

YELLOW brocade evening wrap, black satin lining, $20. Gray blue French military cloth suit, late model, Black lynx collar and cuffs—36—$25. White marabout and ostrich set, large pillow muff, long stole, $25. No. 655-D.

FOR SALE—Plain tailor-made suit, mixed brown material, Cost $85, Sell $25. Almost new, size 40. No. 657-D.

FOR SALE—White broadcloth suit. Size 38, trimmed with mole, cuffs, collar and around coat. Cost $250. Sell $125. No. 659-D.

BEAUTIFUL evening gown in black and gold brocade, Bendel model, for tall, slender woman. Never worn because of mourning. Will take $45. No. 664-D.

FOR SALE—Latest Models, Negre brown broadcloth suit, lavishly trimmed Beaver collar, cuffs, pockets, $55. American Beauty satin afternoon gown. Seal trimmed, worn once, $30. Size 34. No. 665-D.

FOR SALE—Dark blue velour suit. Collar, cuffs and rich trimming of excellent fur. New style, good condition. Size 36. Value $100, Sell for $40. No. 666-D.

FOR SALE—Masquerade Costume, Size 36-38. Made to order in New York. Worn once, very effective. Cost $65, will sacrifice $20. No. 667-D.

ROSE Velvet and gold tissue evening gown, perfect condition, newest fashion. Cost $150—Sell $50. White tulle evening frock, $10; purple velveteen afternoon dress, $35; Side saddle habit. Never worn, $10; all Size 36. No. 671-D.

ENGLISH Nurse's uniform, consisting of long circular cape, dark blue Cravenette serge, $16; straw and velvet bonnet with veil. Best quality. Almost new. Medium size. No. 677-D.

SET of White fox, Cost $100—Sell for $75. Extra scarf $20, new. Two suits Size 36, perfect condition. Cost $75—Sell for $30 each. $150 worth 65-note music rolls. Sell for $25. No. 682-D.

BROWN checked velour suit. Seal fur coat, evening. Tailored afternoon gowns. Navy broadcloth coat. Fox collar, cuffs, $5 to $30. Size 36. Description given. No. 686-D.

ON ACCOUNT of mourning will sell very reasonably, numerous pairs of shoes, high-laced and pumps, made to order by Slater. Size 2½C. No. 687-D.

PURPLE Bolivia cloth coat trimmed with Seal collar, cuffs, pockets, silk lined. Cost $79 three weeks ago, will sell $48. Worn twice. Size 38. No. 688-D.

FOR SALE—Three suits, Size 34, green check, blue serge, blue gabardine, $8. One boy's overcoat, green, 16 to 18 years, $8. No. 690-D.

GREY Broadcloth suit coat, fur trimmed. Cost $50—Sell $25. Black Fox cape neckpiece, pillow muff. Cost $50—Sell $25. Worn only few times. No. 693-D.

FOR SALE—Extra long and full motor coat, tan cloth, lined throughout with Nutria; 40 or 42 Size. Good condition. Bargain at $75. No. 698-D.

Wearing Apparel—Cont.

TWO charming evening gowns exclusive winter models, fresh and clean. Soft yellow satin, gold lace. Cerise velvet semi-princess, 36-38—$20 each. No. 703-D.

NAVY blue broadcloth suit, Seal trimmed. Cost $85—Sell $40. Georgette waist. Cost $21—Sell $12. Callot model street coat. Cost $125—Sell $50. Tall 36-38. No. 704-D.

Wearing Apparel—Cont.

TWO handsome imported black evening gowns. Size 36. Worn but a few times. One corduroy sport skirt, tan, new. Will accept reasonable offers. No. 705-D.

FOR SALE—Handsome fur-cloth suit, black, modish, 36, $65—Sell $20. Black silk coat, cape style, 36, $30—Sell $8. Beaded bag, $10—Sell $3. No. 707-D.

Wearing Apparel—Cont.

ORCHID shade Charmeuse, silver lace pearl trimming $25. Turquoise taffeta over cream lace petticoat $20. Smart afternoon gown dark blue Taffeta colored stripe, small flower design, new $25. Sizes 38. Gentleman's overcoat, Sable gills lining. Persian Lamb collar and cuffs. $60. Size 40. No. 702-D.

WHITE satin dance frock with panniers. Suitable for wedding gown. Never worn. Cost $85—Sell $40. Separate train and tulle veil $5 each. Charming lavender taffeta dance frock, worn once. Sell $30. Pink Italian silk combination elaborately trimmed $5. All Size 36. Also two pink silk comforters. Cost $20—Sell $5 each. No. 706-D.

SEVERAL beautiful evening, afternoon tailored gowns, odd silk and heavy coats. Two evening wraps. One red Fox fur scarf. Cost $30—Sell $10. $10 to $40. Bust 38-42. Description given. No. 709-D.

Furs

FOR SALE—Beautiful Cross Fox Muff and neckpiece, in good condition. Cost $140—Will Sell for $65. No. 663-D.

FOR SALE—Full length Leopard skin motor coat, shawl collar, Raccoon. Perfect condition. Cost $225—Sell $105. No. 668-D.

FOR SALE—Magnificent white Fox set—scarf 9 feet long, muff 14 x 21. Cost $200—Sell $95. In perfect condition. No. 669-D.

SET of wonderful Sables, very seldom worn, in prime condition. Cost $5400—Sell $4500. No. 674-D.

FOR SALE—Very handsome Sealskin coat, full length, Jaeckel model. Price $125—Worth $600. No. 680-D.

FOR SALE—Set Pointed Fox furs, 1916 model. One animal scarf, round muff with head and tail. Guaranteed perfect condition. Will sell set for $60. No. 683-D.

HANDSOME Hudson Seal coat, three-quarter length. Latest full flare model. Skunk collar, seven-inch Skunk border. Beautifully lined. 42 bust. Perfect condition, practically new, worn only few times. Cost $375—Will sell $150. No. 684-D.

FOR SALE—Handsome Russian Sable set, like new. Four skin scarf, five skin muff, $800. Can be seen in New York by appointment. No. 685-D.

RUSSIAN Sable stole, ten whole skins with tails, enough for muff and scarf. Excellent condition. $600. Can be seen by appointment in New York. No. 695-D.

FOR SALE—Set of beautiful Russian Sables—four skins in neckpiece and three skins in muff—Perfect condition $1000. Can be seen in New York. No. 700-D.

FOR SALE—Fur coat—Close curly Astrakan—34 to 36 bust. Three-quarter length, up-to-date style. Perfect condition. Can be seen in New York. Cost $250—Sell $75. No. 701-D.

Miscellaneous

FOR SALE—Complete set carved French Oak dining-room furniture. Eighteen pieces, including screen and old vessellier. In New Orleans at present. Photographs to show. No. 654-D.

"SALES AND EXCHANGES"

Miscellaneous—Cont.

FOR SALE—Waterford glass candelabra, period 1740. A superb pair of table lights, six dozen prisms; impossible to duplicate. Price, $1000. No. 656-D.

BEAUTIFUL antique bracelet, exquisite pink cameo, two pure white diamonds, over ½K each—worth $125—Sacrifice $65. Also cameo brooch, value $60—Sell $35. No. 658-D.

FOR SALE—Antique mahogany collected from all over the South and abroad, furniture for two bedrooms, living room and dining room, $5000. No. 660-D.

FOR SALE—Paisley Shawl. Very fine specimen, first-class condition. One hundred years old. Will sell for $1000. No. 662-D.

FOR SALE—One genuine camel's hair shawl, price $100. One fine Paisley shawl 3½ yds. x 1½ yds., $75. Both very good value. No. 670-D.

FOR SALE—Fine large Paisley shawl, with red center. This is an extra fine specimen. Price $60. No. 672-D.

NEW YORK lady will sacrifice unusually handsome Paisley shawl 2x4 yds. Perfect condition, all over design, $75. Another 2x2 yds. wide border, white center, $30. No. 673-D.

FOR SALE—Diamond and Sapphire platinum lavalliere—43 diamonds, one square sapphire—a magnificent piece of jewelry. Will sell for $375—Value $500. No. 675-D.

FOR SALE—Gold flexible bracelet. Five diamonds, $35. No. 676-D.

TO SETTLE ESTATE—Two wonderful diamond rings sacrificed. A six hundred dollar ring for three hundred. A 3¼ carat for five hundred and fifty. Write. No. 678-D.

Miscellaneous—Cont.

FOR SALE—A Genuine Camel's Hair Shawl in perfect condition. Cost $850—will sell for $400. Also black lace cape, value $50—Sell $20. No. 679-D.

ANTIQUE earrings, gold, long, tracery of black enamel, $25; also lionhead hinged bracelet, ten small diamonds and one large in mouth $32; old silver boxes and spoons. No. 681-D

EXQUISITE India Shawl, perfect condition. Cost $1000 Europe—Sell $250. Perfect needle-point shawl veil. Heirloom, worth $1000—Sell $500. Exquisite black thread lace pointed shawl. Cost $250—Sell $125. Six yards black thread lace flounce, $80. Rare Georgian silver gilt centrepiece. Cost, London, $250—Sell $125. Pair Queen Anne openwork silver cake baskets, cost London $250—Sell separately $100 each. One Sevres plate 1763, portrait Comtesse de Grignan, $100. No. 689-D.

FOR RENT—In Old Virginia town, sixty miles from Washington, luxuriously furnished handsome home, modern improvements, moderate rent. House for sale or rent unfurnished. Photographs. No. 691-D.

GENUINE, rare, antiques. Moonfaced Grandfather's clock, perfect condition. Priced $300; mahogany tester bedstead, duplicate in Mount Vernon. Priced $125. Photographs sent. List of other antiques. Private sale. No. 692-D.

ANTIQUE mahogany rope carved chest of drawers and dressing table, $38—$28. Colonial hand woven coverlet $12. Large cameo pin $3.50. All in good condition. No. 694-D.

FOR SALE—Handsome Paisley shawl, beautiful coloring, black center, three and three-quarters by one and three-quarter yards. Perfect condition. Price, $50. No. 696-D.

FOR SALE—Cabinet and two chairs of teakwood openwork carving. Cabinet has swelled front and door carved all over. Suitable for Oriental room. No. 697-D.

Miscellaneous—Cont.

HANDSOME oak dining room suit. Buffet 6½ ft. long. Table 5 ft. Round top. 7 extra leaves at great sacrifice. Seen in N. Y. C. No. 708-D.

FOR SALE—One India Camel's hair shawl 80x84 inches. Cost $1200, and one with Camel's hair border 13 inches deep and black center, 2½ yards square. Can be seen by appointment. No. 710-D.

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Wanted

WANTED—Mole skin muff. Must be in excellent condition and new, smart shape, either round or melon. Will pay $15. No. 266-B.

WANTED—Complete furnishings for two bedrooms, living room, dining room and library. Also slightly used six-cylinder winter car. Must be in good condition and reasonable. No. 267-B.

WOULD like to buy smart-looking clothes for boy six years old, tall. Also a domestic bedroom rug, 9x12 feet or larger. No. 268-B.

WANTED—Baby lamb garment—Fur like moire. Also Chinchilla, Ermine, Mole or Fox set. Best skins but may be old-fashioned. Write full particulars. Reasonable. No. 269-B.

AFTERNOON Gown, Panne velvet street dress—afternoon street coat. Size 36. Hats, Footwear 35-0. Gentleman's suit, Waist 30. Motor top coat. Size 37. 1916 Autumn models. No. 271-B.

BLONDE, age 35, Size 38, wishes suit, very smart and reasonable. Permanent purchaser. Correspondence confidential. Must dispose of beautiful hand-embroidered Lunch Cloth $35, Buffet Scarf, $15. No. 270-B.

Wanted—Cont.

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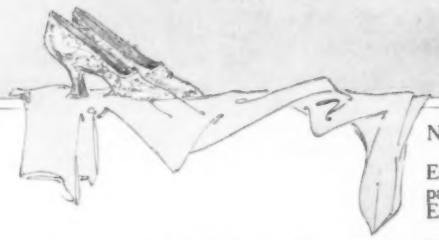

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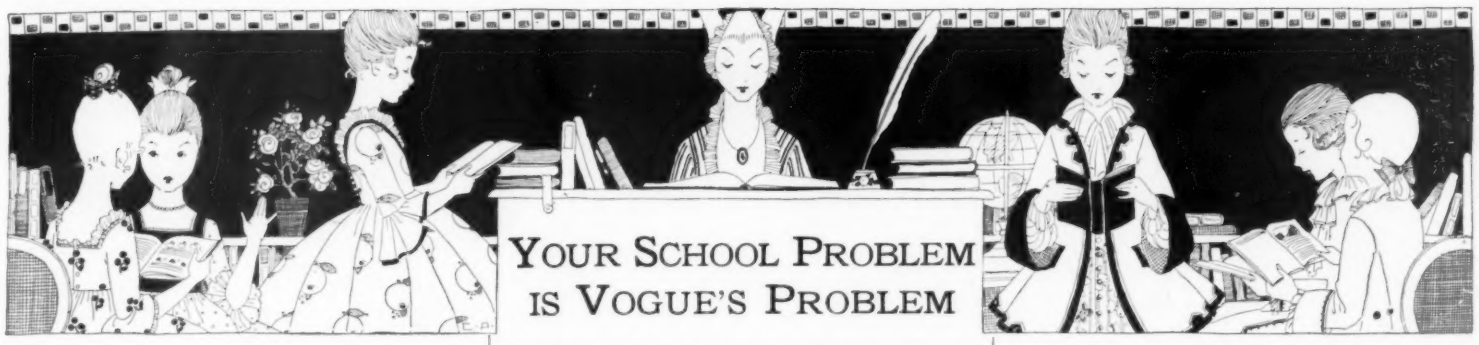

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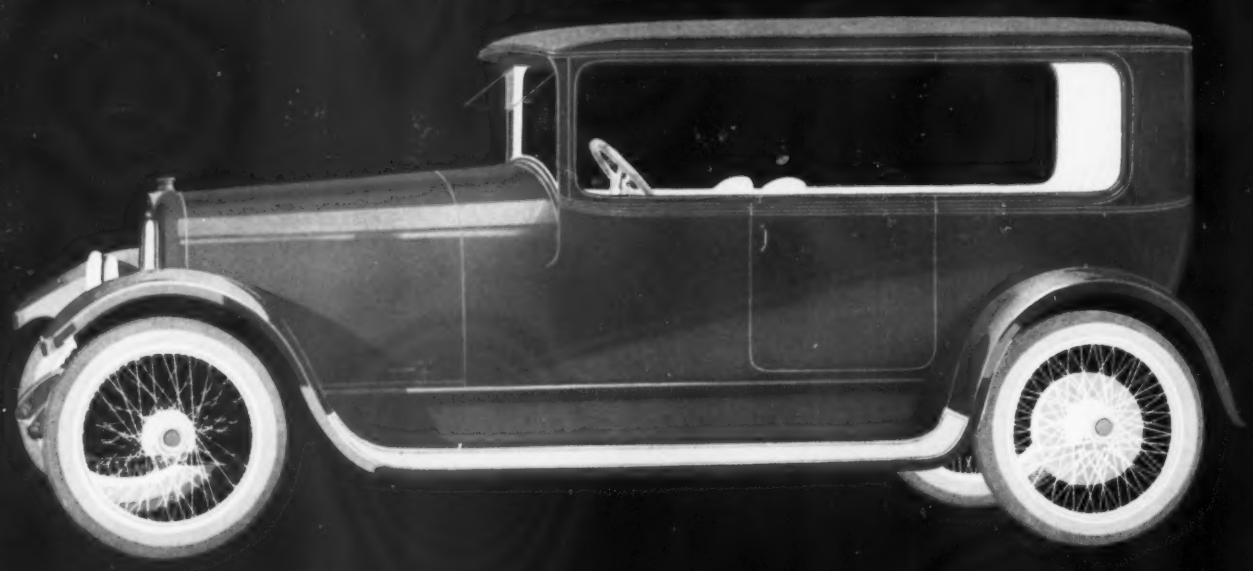

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"How Late Can I Order Gifts?"

To save you possible disappointment in securing exactly the gifts you want, and the equal disappointment of having the gifts you do select arrive after Christmas, Vogue has consulted with the Post Office and Express authorities, and prepared for your convenience the Gift Time-Table below.

Although Vogue's Shopping Service is prompt and express trains are many, the number of miles between your home and Fifth Avenue shops is inalterable, and you must order early enough to make sure of before-Christmas delivery. The charm of a gift lies in its surprise, and the gift that comes trailing in after Christmas is as flat as yesterday's champagne. If you study this Gift Time-Table, and order in accordance with it, there will be no hitch in your Christmas shopping.

Use This Gift Time-Table

If You Live in	Miles Distant from New York	Allow for Your Letter to Arrive at least	And for the Shop to Deliver Your Christmas Order at least	Last Day in December on Which You Can Possibly Order
SAN FRANCISCO, Cal.	3274	5 days	8 days	Dec. 10
PORTLAND, Ore.	3342	5 days	8 days	Dec. 10
PHOENIX, Ariz.	2833	4 days	7 days	Dec. 12
SALT LAKE CITY, Utah	1936	4 days	7 days	Dec. 12
HELENA, Mont.	2539	4 days	7 days	Dec. 12
DENVER, Colo.	2207	4 days	7 days	Dec. 12
OMAHA, Neb.	1491	3 days	5 days	Dec. 15
SAN ANTONIO, Tex.	2097	4 days	7 days	Dec. 12
MINNEAPOLIS, Minn.	1419	3 days	6 days	Dec. 12
DES MOINES, Iowa	1374	3 days	6 days	Dec. 12
LITTLE ROCK, Ark.	1522	3 days	6 days	Dec. 12
NEW ORLEANS, La.	2069	3 days	6 days	Dec. 12
ST. LOUIS, Mo.	1173	2 days	5 days	Dec. 14
NASHVILLE, Tenn.	1317	3 days	6 days	Dec. 12
CHICAGO, Ill.	908	2 days	5 days	Dec. 14
MILWAUKEE, Wis.	1046	2 days	5 days	Dec. 14
DETROIT, Mich.	798	2 days	5 days	Dec. 14
INDIANAPOLIS, Ind.	820	2 days	5 days	Dec. 14
COLUMBUS, O.	632	2 days	5 days	Dec. 14
TAMPA, Fla.	1190	3 days	6 days	Dec. 14
PORTLAND, Me.	348	1 day	4 days	Dec. 18

Moreover, the sooner you order, the wider your choice. Nobody can predict the unaccountable runs of popularity on certain articles, and although the shops do their best to keep a stock of the things shown in Vogue up to the very last minute, some of the late shoppers are almost sure to be disappointed.

From this Vogue which you are now reading—the Holiday Number—you can finish all your shopping in ample time for Christmas, provided you order in accordance with the Gifts Time-Table on this page. Will you not meet us half way: first, by turning to the Christmas Gift section now—right this minute!—and, second, by ordering your gifts with the least possible delay?

SHOPPERS' & BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

(Advertising Rates sent on request)

Shoppers' & Buyers' Guide, Vogue, 443 Fourth Avenue, New York

THE following index is prepared with a view to making your shopping successful, pleasurable and expeditious.

Read this list of merchandise carefully. It will undoubtedly suggest the simplest solution to many gift problems, as well as supply scores of everyday necessities.

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Antiques

BRASS AND COPPER ANTIQUES, Russian Samovars, candlesticks, andirons, doorknockers. Many unique gifts $1 up. Call or write for particulars. Russian Antique Shop, 1 E. 28 St., N. Y.

CHOICE ANTIQUES—Furniture, China, Glass, Mirrors, Brasses, Jewelry, Pictures, Stenciled Chairs, Trays. Send for list, Mrs. Charlotte E. Page, 86 Atwater Terrace, Springfield, Mass.

BIRN'S ANTIQUE SHOP, 101 W. 37th St. A few choice examples of real antiques together with some very good copies, hand-made of old Woods, at our shop. Repairs of all kinds.

ANTIQUES, Period Furniture, Old Sheffield Plate and Crystal, Oriental Porcelain, Bronzes, Curios, especially desirable for gifts. La Place—The Antique Shop, 242 Fifth Ave. & 11 East 48th St., N. Y.

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WORLD'S Largest Wholesale-Retail Shop. French, English, Spanish, Italian, Chinese, Jewels, Paintings, Laces, Embroideries, Carvings, Porcelains, Rare Hangings. C. V. Miller, Prop., 249 5th Ave., N. Y. C.

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O. CHARLES MEYER FURNITURE & REPAIR Shop, 39 West 8th St. Old Furniture, Firesets, Brass, Copper & Silver. Reductions marked with red tags. Repairs of every description. Tel. Stuy. 150.

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PATE CRISE, for aging & ugly hands. "Friend" of middle-age. Banishes tell-tale "crepiness," restores beauty. Ppd. $2. Aurora Specialties Co. Dept. B, Lowell, Mass. Booklet.

Beauty Culture—Cont.

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SHOPPERS' AND BUYERS' GUIDE

Books and Prints—Cont.

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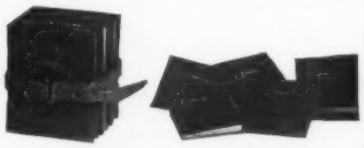

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SHOPPERS' AND BUYERS' GUIDE

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Novelties
Pearls, Jewels, Watches, Silverware.

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Aside from a fine collection of Chinese jades and porcelains one may find
lamps and shades of exceptional beauty.
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Unusual Gifts—Cont.

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Not a live one, of course, but one so cunningly shaped, of wood and metal, and so truly colored and carved, that it almost deceives the live birds around your home. Complete with stick and metal swivel, for use as flower stick, weather vane or on shrubbery, indoors or out. Send $1.00 for

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See our large advertisement on page 78.

SHOPPERS' AND BUYERS' GUIDE

Unusual Gifts—Cont.

CAREFULLY
Selected Novelties
Calendars—Cards
Quarterly Covers

Books—Booklets
Leather Specialties
Book Markers
Pictures—Pottery

The Quilting Bee Productions
The Harmony Gift Shop
58 West 40th Street
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Wholesale Gift Shops

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HERE ARE THE ANNOUNCEMENTS of over 25 wholesale dealers in gifts and attractive novelties. To stock and sell their line means money for you. Write them today.

Wholesale Gift Shops—Cont.

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DRESDEN NOVELTIES for gifts shops. Frames, sconces, candlesticks, clocks, flower-bowls, n'v'l't's for holiday trade & spec. occ's'ns. S'ples to r'sp'sible parties. Cheshire Studio, 1103-5th St., S. E., Minne., Minn.

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for a
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V.-12-15-16

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INSEPARABLE from the joys, the sorrows, the sympathies of mankind, music best speaks the message of this most beautiful festival season of the year. Indeed the sweet spirit of Christmas was borne first to man upon the wings of song.

And through the years and the centuries, music has told and retold the sacred story with such power and appeal as no other form of expression may equal.

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THE world is rich in treasures of music. Beethoven, Liszt, Chopin, Rubenstein, Greig, Saint-Saens, MacDowell—even the mention of these few names suggests a host of others, all master artists who have contributed liberally to the literature of music.

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The statements made regarding the Duo-Art in the interviews with prominent musicians recently published in these pages, definitely establish that in the world of music this instrument is considered of paramount importance and high artistic perfection.

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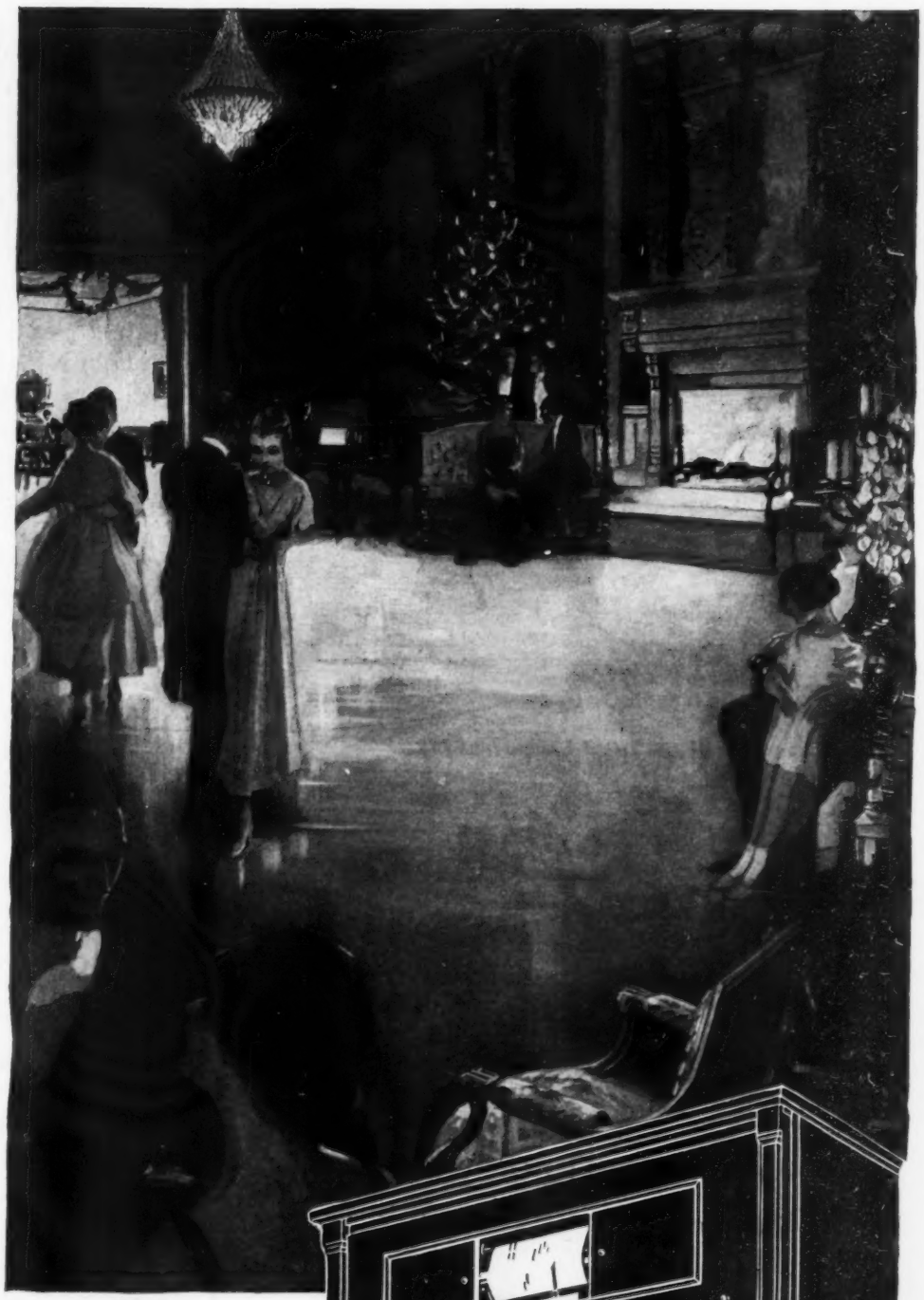

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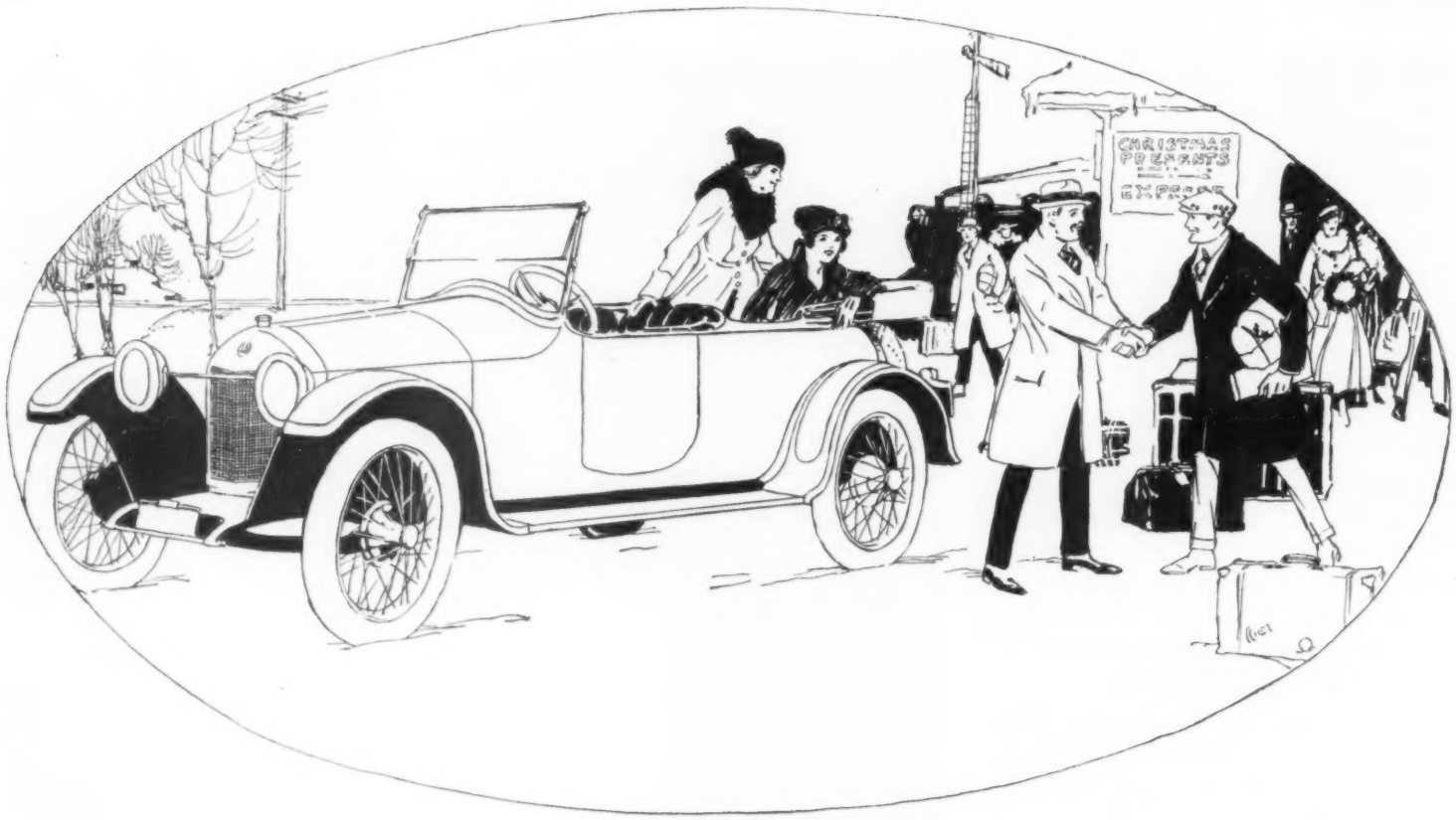

Joyousness

CHRISTMAS, and the world welcoming home Youth, now come to Manhood. The past year has brought knowledge and experience, and a new growth.

NEW YEAR, and the ushering in of new perfections, built to the new knowledge and experience of the year's new standards.

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Scripps-Booth and the application of the world's best thought to motor cars, that owners might drive out to meet Youth secure in the feeling that even the boy back from college, his brain filled with the latest engineering knowledge, can find no fault with the purchase-judgment of his parents.

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Detroit, Mich.

THE MOST INTIMATE ISSUE *of* VOGUE

Now That the Business of Christmas Shopping Is Off Its Mind, the Next Vogue Devotes Itself to the Recreation of Lingerie

AFTER all, no matter what they may have taught you in your gullible youth, virtue is not its only reward. Just see what happened to Vogue because it did its Christmas shopping early; it had time to gather together its next number. It is the Lingerie Number,—and really, you can't possibly believe it until you see it. Even Vogue itself didn't know the things that were going on. The erudite gentlemen who write dictionaries really do very well in their way, but they haven't the turn of mind to invent the right words to tell you of these new events in lingerie.

All sorts of things make their appearances, things that are only the beginnings of a whole series of garments, and things that are a climax in themselves. There are articles of lingerie for every hour of the day, and, when you come to the end of a perfect day, there are examples of the latest imagination in nightgowns. (As the poet didn't remark, the day has a thousand garments and the night but one.) All these bits of bubble-tinted daintiness are the big things in a woman's life; there is a light that lies in a woman's eyes only when she gazes on lingerie. Of course, all these affairs are rather brief—but brevity, you know, is the soul of lingerie. Most of them are sheer frivolity, and some of them are a bit,—well, just a bit extreme. But, as the extremes never meet, there is always something to be thankful for. And every bit of lingerie in the next number is so charming that it is its own reason for being. They may be a bit inefficient, perhaps,—but every single one of them is more to be envied than censured.

SEE AMERICA SECOND

There is going to be something absolutely new in Vogue's life, beginning in the next issue.

The cover of the next, the January 1 number of Vogue, is by Claire Avery

You see, it's this way. Paris, of course, starts the fashions—and finishes them—and Vogue has always justly prided itself on knowing what the Paris designers were thinking of almost before they knew themselves. But it occurred to Vogue, in a thoughtful moment, that after it had received its Paris news, it really ought to See America Second. It felt that some fashion news, like charity, ought to begin at home. And the result is a letter to tell you just what is being worn in New York City by the smartest inhabitants. Vogue has managed to be all over the city. It has taken tea at the smartest hotels to observe just what sort of costumes are being occupied at tea-time. It has frequented the Opera and seen exactly what is going on in the boxes. And all these things it will tell you.

SKATING THROUGH ANOTHER SEASON

Did you know you are going to skate this winter just as ardently as you did last—perhaps even more so? Vogue is going to show you all the new things that you are going to skate in—things that will make a woman consider skating the greatest of all sports. And then there is an article on the women of Persia by Mme. Ali Kuli Khan, Moraveh-es-Sultaneh. You can tell by her name that she knows exactly what she is writing about. She is the wife of the Persian Ambassador, and that hyphenated branch of her name is a title bestowed upon her by the Shah; it means nothing less than "The Life Giver of the Empire."

Somehow, Vogue can not keep its mind off fashions for more than two paragraphs. In the next issue it tells you, with all the seriousness befitting so grave a subject, of the mainstays of a woman's life,—her new corsets. It steels you against the startling developments of your latest silhouette.

Speaking of fashions, what is your bed wearing, this season? The next Vogue has acquired so many original designs in well-dressed beds that all you have to do is to choose the one you feel instinctively is the right one.

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Cover Design by E. M. A. Steinmetz

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Photograph by Mishkin

MRS. JOSEPH E. WIDENER AND HER SON, PETER A. B. WIDENER

Elkins Park, the beautiful country estate of the Widener family, is situated just outside Philadelphia. Always the Wideners have been notable horsemen and horsewomen, and their famous stables have made Elkins Park a center of the hunting life about Philadelphia. The present Mr. Joseph E. Widener is likewise a noted yachtsman and his yacht, "The Josephine," is one of the finest pleasure craft afloat. Not less famous patrons of the arts than of sports have the Wideners been. The late Peter A. B. Widener made a most interesting collection of Chinese porcelains, and his picture gallery at Lynnewood Hall, Elkins Park, contains one of the half dozen most famous private collections of paintings in the world. Among other treasures it contains the five portraits of the Catanneo family which Van Dyck painted on one of his visits to Italy, and that marvellous canvas, "The Mill," by Rembrandt, for which was paid the highest price ever paid for a single picture, $540,000. During the past summer the Wideners were at their Newport home, "Stoneacres," and this autumn Mrs. Widener and her daughter, Fifi Widener, who is soon to make her début in society, have been at Virginia Hot Springs

As one grows older, life grows so alarmingly complicated; what was the riddle of the Sphinx as compared to the insoluble puzzle of what a man may give a woman on those ever recurring festivals when every one gives every other one something

ALL FOR THE LOVE OF A LADY

Great Is the Favor to Which He Attains Who Remembers That Only the Useless Gift Delights and That Manner Ever Transcends Matter

By ROGER BOUTET de MONVEL

Sketches by Benito

"THE manner of giving is of more importance than the thing which one gives." The proverb speaks the truth; often an insignificant bouquet presented with a witty phrase gives far more pleasure than masses of orchids from a fashionable florist, for wit, it is true, is rarer than fortune; sometimes a word from the heart even replaces to advantage the ingenious phrase or subtle allusion. In the last analysis, the finest phrase in the world is not worth an, "I love you dearly," especially an, "I love you," said at just the right moment. The ideal method is to decide far in advance to whom one wishes to give a present, to choose the gift with tact, and to present it at the right moment with the right words.

WHEN I WAS A CHILD

When one is young,—I mean while one is yet a child,—nothing is simpler than the giving of Christmas gifts. It is needless to rack one's brains; the only people to whom gifts are due are one's parents who are rarely exacting. For my own part, I remember that I used to be trained a week in advance, taught by rote, in secrecy. To speak frankly, I learned my Christmas greeting by heart, and when I grew to the age of writing, I wrote it on a paper de luxe, a magnificent, lace-edged, openwork paper, decorated with swallows and forget-me-nots. Then, when the great day came, I presented myself, clad in my finest raiment, in the midst of a family circle, all pretending astonishment and applauding enthusiastically even before I opened my mouth.

My elder sister presented to her mother some handwork destined to eternal uselessness; my younger sister played on the piano some charming fantasy, such as "Le Petit Cavalier." Finally I myself came boldly forward and stammered through my greeting. Emotion on the part of my parents, embraces, compliments followed, and the fête ended by a dinner at which I drank a finger of champagne and tasted all the entremets and after which I duly paid the penalty of indigestion. That was a matter of no moment, however, and it was all very pleasant and happy.

As one grows older, life becomes more complicated. I have already said that no gift was worth so much as the sincere and gracious words which accompanied it, but perhaps that statement somewhat exceeded my real thought. Unquestionably, the gift must be accompanied by gracious words, but for most people, the gift has, after all, its own value, and mere words, however charming they may be, can not always take the place of the gift. What should a man give to a woman on her birthday, at Christmas, or as a recognition of the hospitality which he has received from her? Flowers? *Mon Dieu*, I am not so ignorant as not to know that. Beautiful flowers, knowingly selected to accord with the taste of the person to whom they are sent, have always been a notable means of gaining the feminine heart. Let no rash man, however, send casually the first bouquet he happens to see, one of those banal ready-made baskets of flowers, such as decorate the florist's windows. Never is this permissible. Let him take the trouble to see and select the blossoms in person and to superintend their arrangement, and if the lady of his dreams (I assume that he knows all her caprices) has a fancy for flowers of any particular variety, he must scrupulously avoid sending her any other kind. Five or six pinks, perfect and of the exact shade that she loves, will please her more than masses of roses or gardenias sent at hazard.

But after all, flowers, no matter how lovely or how rare, lack both personality and unexpectedness,—two great virtues in feminine gifts.

"Too many flowers! Too many flowers!" cried the high-priest of Jupiter in classic days, regretting the earlier period when the faithful garnished the temple with golden vases, rich textiles, and sumptuous furnishings. I know beautiful women who might well be tempted to make the same reflection, not only as to flowers but as to the superfluity of candies and divers sweetmeats which uselessly encumber their salons on festival occasions. I could say as much, also, as regards hand-bags, and other trifles, which, by force of overuse, have come to an inexcusable lack of interest and novelty. It is true that those who receive them have the resource of giving them away again when the occasion presents itself, and I myself would undertake to write a most useful and instructive treatise on the art of wisely re-bestowing superfluous gifts. That will be for another time, however.

BEWARE THE USEFUL GIFT

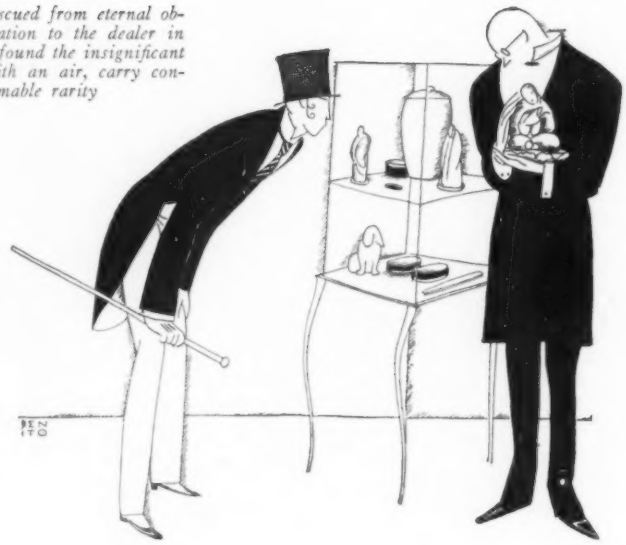
Observe that I am not advising the giving of useful gifts. Nothing is more disheartening than a gift of that sort; and by useful I mean all that is tiresome, conventional, and banal. Necessities neither satisfy nor delight any one; it is only the superfluous which is agreeable. Even to people of limited means, even to the poor themselves, never,

More than the gift is the manner of giving, and he who presents a mere dozen violets with that indescribable I-am-the-humble-slave-of-your-adorable-beauty air stands higher in a woman's favor than he who gives to the florist carte-blanche

under penalty of making mortal enemies, never send gifts which suggest charity in disguise. Rather enliven those in need, cheer them, with an amusing bibelot, a beautiful bit of lace, or anything that is lovely and useless. It is only the useless thing which is poetic; that is its one means of being indispensable.

Never, under any pretext, may one present gifts which recall to those who receive them their professions or their daily cares. Thus I, for my part, beg in the name of mercy that no one shall give me costly ink-wells or golden pens. Rather would I have, let us say, a cigarette holder in greenish amber, unreasonably long and ridiculously fragile, so that in no time at all I shall doubtless reduce it to a thousand bits. I would accept, also, a pair of handsome cuff buttons in gold or platinum; not that I have the least need of such buttons, but I would happily add them to those which I already possess and which are gloriously useless to me, save that now and again I look them over with a pleasant sense of ownership. A costly card-case with my initials in enamel would, also, not be displeasing to me, and I would drop it at once into the depths of a drawer and forget it forever. A bottle of perfume would be another gift after my own heart, and that, I assure you, I would use; for there are, in these days, exquisite perfume bottles enclosed in ingenious and wonderful cases, and they would be most effective on my dressing table.

Many a man has been rescued from eternal oblivion by a timely application to the dealer in antiques. There are to be found the insignificant trifles which, presented with an air, carry conviction of inestimable rarity



Only useless things are romantic; that is why they are indispensable. The necessities of life neither delight nor enchant; no heart may be touched by them

THE MINE OF CHRISTMAS GIFTS

The great resource of the gift giver is the antique shop; believe me, he can not make too much use of it. It is an inexhaustible mine of Christmas gifts and, I admit it frankly, has rescued me from many a trying situation. There are in shops of this sort thousands of insignificant trifles which, if wisely selected and presented in just the right manner, take the air of being priceless rarities. But let the giver be prudent, modest, and vague about his gift and forbear to call from the housetops that he is presenting the treasures of the Incas. Such boasting involves a risk of serious difficulties.

I once had a friend, who after this fashion, presented to a fair lady an old print which was very pleasing at first sight, but which on closer examination proved absolutely valueless. The lady seemed delighted, and everything would have been perfect if my friend had not by mischance felt obliged to add that the print came from the collection of Lord Fitzboodle, and that it was of extreme rarity. Immediately, his gracious friend flew to an expert, who with cruel truth informed her at once that the print was not worth four sous; and my friend received a letter full of bitter reproaches.

Do you wish mortal enemies? Is it your desire that the lady of your heart shall turn upon you the cold courtesy of raised eyebrows and an icy shoulder? Then, by all means, present to her a truly and unquestionably useful gift

IT IS ALL IN THE MANNER

To return to my earlier statement,—to give is not enough; one must know how to give. History abounds in stories to prove this assertion, and I could cite them endlessly. I will confine myself to telling the story of Mr. William Hope, an enormously wealthy banker of the time of Louis-Philippe and a man who labored unceasingly to conciliate the social world by his liberalities. One evening a woman of high rank who was to be his guest at dinner on the following day, spoke of her great fondness for violets, and he determined to satisfy her utmost wish for them. Although it was midwinter and bitterly cold, he sent riders in every direction to collect all the violets within a radius of twenty leagues. At his dinner the following day, the table was literally heaped with them. That was an affair not badly managed. I might also tell you a little of the Duke de Gramont-Caderousse, a young dandy of the time of Napoleon III. This young aristocrat, seeking to give his Easter gift a particular lustre, had an enormous Easter egg constructed, placed within it a coach, two horses, and a coachman, and sent it to his *belle amie*. I may add that the Duke de Gramont-Caderousse died completely ruined.

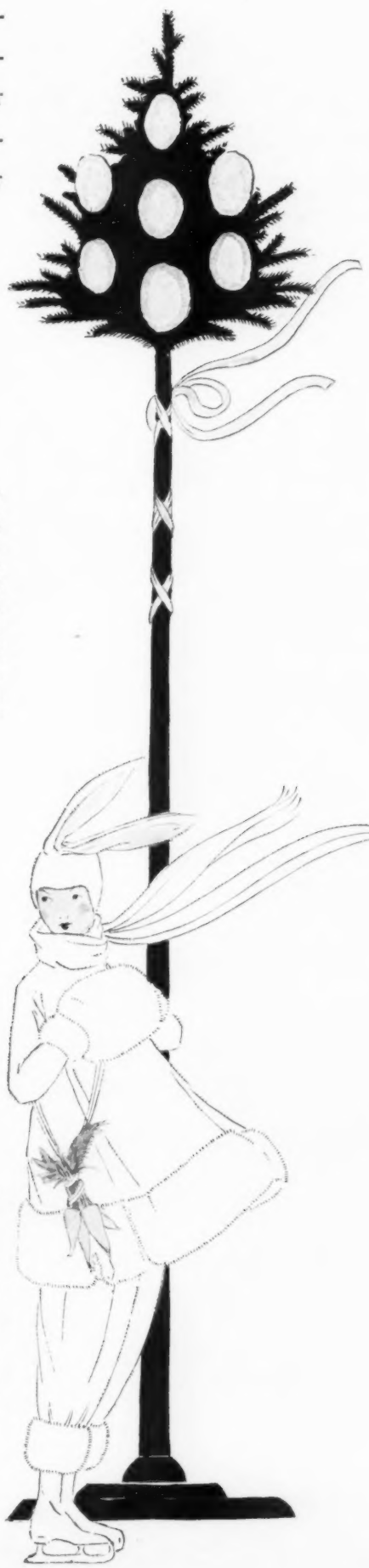
THE GIFT OF PEARLS IN OYSTERS

Finally I present to you an idea which is all my own. If I wished by the gift of a string of pearls to delight that hard-hearted woman who mocks at my suffering, this is the way that I should go about it. There would be a luncheon and the beginning of that luncheon would be oysters. The lady of dreams lifts her oyster fork, but strange to say she can not even taste the oyster. It appears that the management has neglected to open these miserable shells. Then, armed with a knife and by dint of great care and effort, Monsieur separates the shells. Heavens! within the oyster shines a brilliant pearl. Second oyster, second pearl; third oyster, third pearl, and so on until the necklace is complete. Exclamations of pleasure follow, of admiration and astonishment. How could those pearls have come there? On that point Monsieur protests innocence. He does not know; he knows nothing about it; it must be a miracle. A charming farce may be played on this delightfully mystifying theme, but I beg of you not to whisper my secret to the first comer, for it would become common property at once and that must not happen, for I myself intend to use this little trick on the twenty-fifth of next December.

A MIDWINTER NIGHT'S DREAM

It Is for the Hostess to Decide Whether It Is to Be Outdoor Skating Party or Indoor Dance, for Vogue's Winter Fancy Dress Party May Be Either

COSTUMES DESIGNED BY CLAIRE AVERY



(Left) The snow man's costume depends on whether the party is to be an outdoor or an indoor sport. When that momentous question is settled, he has nothing to worry about. If it is to be outdoors, his costume is of white cotton flannel; if indoors, it is of white cotton gauze. In either case, it glistens with powdered mica, and it is wadded with cotton to the redundant contours seen in all our best snow gentlemen. The buttons are rough black humps (it's vitally important that they look like coal) and he must submit to having his face painted white with black eyes, nose, and mouth,—more coal, you see. His hat is a child's tin bucket, and his woolen scarf is of whatever color he chooses, so long as it's vivid

(Right) The white rabbit, with all her traditional timidity, is a most appealing bit of animal life. Her costume, too, depends on her whereabouts. If the party is served on ice, she wears white velveteen, banded with white rabbit fur; if its place is in the home, she wears white chiffon, banded with white swan's-down. The wired ears of her white head-dress are lined with pink and she thoughtfully carries a bunch of silk carrots. Those tall trees, the backgrounds for the rabbit and the snow man, may be placed on the ice of the outdoor party or along the halls of the indoor one. They are tall red poles, tied with white streamers, and topped with tiny Christmas trees hung with electric bulbs

(Right) One is sure of a warm welcome if one goes to the winter party as a fire. The way to do it is to wear a skirt composed of layer upon layer of chiffon of all the pale and deep flame tints. There is a black velvet bodice, and from its shoulders hangs an overdress of smoke gray net, barred with strips of black velvet—you knew those strips represented the grate, didn't you? The black velvet head-dress bursts into flames of wired flame color chiffon, shining with sparkling jewels, and a veil of smoke gray net swirls mistily about the eyes

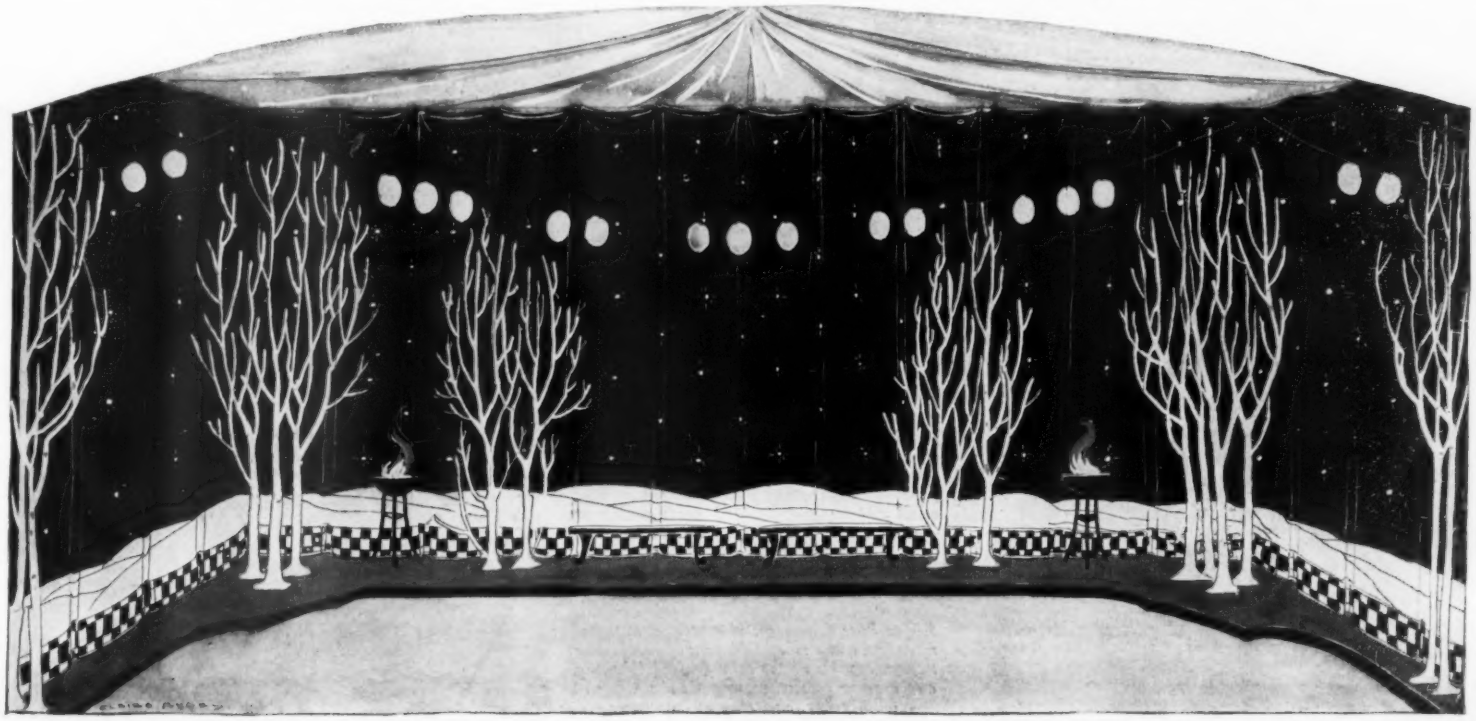
(Below) The lady at the left, she with the icy stare, is the ice queen. Her gown and head-dress are of satin, of cold shades of blue, green, and mauve, glittering with the frosty lights of pearl, crystal, and sapphire beads. A mauve veil floats over her, mauve cheeks are painted on her white face, and her white hands are tipped with blue—the shade of her wig. The lady at the right is a snow bird—or rather, a whole flight of them. Her velvet gown, the cold gray-blue of a winter sky, is stenciled with white birds and snowy branches, and banded with white fur. Lapis lazuli beads trail from her gray veil

(Below) This is Pierrot—the 1917 model. He wears white silk tights, banded with swan's-down, and over them—just think of this for a moment—a cloak of black chiffon, with collar, cuffs, and his traditional pompons, all of swan's-down. His close head-dress of black velvet rakishly extends into a mask for one eye only, and he carries a lantern of vivid red, green, or orange, as he chooses—we hope he chooses green

(Left) No one seems to be quite sure just what this charming young person is; let us call her just a passing fancy. She begins with a black velveteen bodice and continues into white velveteen trousers with appliqué black velveteen. Her ruffs are wired circles of white gauze, with satin flowers of many brilliant colors

(Below) Behold Pierrette, the better half of the young gentleman opposite. She is divided into various sections of white satin and white lace, the topmost one of which is wired far and wide. Her wrap, too, is of black chiffon edged with swan's-down, and her lantern is the counterpart of her counterpartner's. Her hair is piled high and tied with a bow of white wired ribbon

(Below) The ballroom wall is hung with lapis lazuli curtains, stenciled with white snowflakes and snowbanks. The ceiling is draped with blue chiffon, through which shine dim lights—it must be like soft moonlight, you see. Bare trees, from winter woods, are whitewashed and grouped about the walls, and the lanterns are as red as the benches. Outdoors one merely puts red benches and hangs red lanterns about a stretch of ice, and lets Nature, the famous exterior decorator, do the rest



SOME GOWNS THAT ARE GOING ON IN PARIS

Heavily Disguised in Fur the Tunic Creeps Back into Fashion, and beneath It Peeps a Fur Petticoat —Monkey Fur Has Caught the Parisienne's Eye and There Is Now Hope for the Vanishing Race of Rabbits

WHEN Chiffonette goes shopping, let others stay at home. Her two "Poms" alone will keep any six saleswomen occupied and as for Chiffonette—she can employ a dozen.

She is an indefatigable shopper. For her the most august *première* has no terrors and from her the timid *vendeuse* flees. There are no secrets of the couturiers which are hidden from Chiffonette, not a ruffle nor a button with which she is not familiar. She worries all sorts of secrets from the modistes, and the bootmakers count it a lucky day when she does not come in. The great *magasins* yield up more of their treasures and for less money to Chiffonette than to any one else in Paris, and the furrier retires hastily to the fastnesses of his workrooms when Chiffonette steps across the threshold.

Shopping, what crimes are committed in thy name by Chiffonette! If I wanted to buy a trousseau I would give two thousand francs or so to Chiffonette and take a holiday. And when I returned to town she would show me four thousand francs' worth of trousseau which she had bought for half that sum. For shopping, Chiffonette is as swift and sure as a hound on the scent. Once on the trail of a bargain she never loses her quarry.

However, even Chiffonette has her bad days —buys pink, as it were, when she should buy green or buys a large flat hat when she should by all the rules buy a tall one.

"Someone," she sobbed, when I dropped in to see her recently, "should take me rudely b-by the hand and lead me to a j-jail and lock me up, when I'm t-tempted to buy anything like that!"

"That" appeared to be a coat or tunic of beige cloth, girdled loosely and collared with fur. I looked at it with interest.

"It seems all right," said I. "Where is the skirt?"

A despairing wail was my only answer. Then "There is no skirt. I—that's a d-dress," she said weakly.

A dress! It looked more like a chemise-blouse and I allowed Chiffonette to wallow in misery for fully three minutes before I came to the rescue.

"Why don't you call it a tunic," I ventured finally, "and have a skirt made to wear under it?"

"A skirt!" A woebegone face lifted itself from the pillows. "A skirt!" and a gleam of hope shot across the face like summer lightning. Then all of Chiffonette emerged, so to speak, from the divan, and stood erect on two small feet.

"I will," she cried. "And the underskirt shall have a fur band so deep that every one will think it a fur petticoat. It's the latest fashion."

And it is. Not a fashion, to be sure, followed by all the world, but a fashion peculiarly adapted to the individual. The fur petticoat is narrow,

WORTH

The life of an actress is so full of reverses! She wears evening gowns to work in and street clothes to play in. So of course they have to be unusually good looking street clothes; as who knows better than Gaby Boissy of the "Théâtre des Capucines"?

Left: There was an itemized account once that read: "Fifty dollars for doing the job; five hundred for knowing how." And of course that is how all couturiers make out their bills. You understand when you see a gown like this one of blue tulle with its blue velvet ribbons and its pink roses as big as cabbages and as little as lozenges

Right: Rose flummery: to a great quantity of rose tulle, add a modest drapery of pompadour taffeta, a fichu of the tulle fringed in silver, and a silver rose with silver leaves; mix well with brains, and serve at any party

WORTH

When Paris sings "The Wearing of the Green," even the youngest set joins in. The green is here light in tone and crêpe de Chine in material, and the frock is lavishly quilted and lined with beige tussor silk

Last year it was pink and Nattier blue that the Parisienne could not live without. This year it is lavender blue and red, and no one is too young to wear it; this lavender blue cheviot suit has collar and hat of red

She wears her curls on either side of her forehead and she must have been very good indeed for her quaint little cheviot frock is of the smart lavender blue and its blueness is enhanced by a white guimpe

MODELS BY LANVIN

considerably narrower than the tunic above it, and it is quite straight instead of being slightly circular, as all good petticoats have been of late.

As for the tunic, it returned furtively after its long absence, in halves and sections, fur-edged and flaring. Sometimes it was disguised as an apron in front only, and sometimes it took the form of loose, swinging, fur-weighted panels on the hips. It is only recently that it has cast off all pretense and assumed an unmistakable form, while under it skulks a rapidly diminishing underskirt. The tunic is usually edged with fur (the width of the fur band varies according to the Maison), and the underskirt is, as a rule, untrimmed.

THE RABBIT AND HIS SKIN

Some houses, instead of placing the fur band on the outer edge of a skirt or coat, place it inside so that the merest cord of fur shows at the edge. A new Chéruit coat of chestnut brown cloth is lined throughout with rabbit masquerading as chinchilla and the fur comes to light on the collar, revers, and cuffs. The cloth itself is quilted in an odd and pretty pattern, and the girdle, which ties as only Chéruit girdles tie, is quilted also; the stitching is done with thread of the same color.

Monkey fur, which appeared at the midsummer openings, is employed more and more by all the leading houses. Even hats are now trimmed with it, and there are many effective scarfs made of monkey combined with other furs. In spite of its harshness, it is smart and women are wearing it; so the poor rabbit may at last hope to pass the winter in its skin.

Very smart is a sort of tobacco-brown cheviot, the color of that well-known Scotch fabric which is used for sports coats. Mme. Lanvin used this warm light brown stuff for a smart

It is quaintness that one notes in the frocks of the French children. A poke bonnet is made of cherry red silk, banded with skunk, and lined with lace. The frock is of periwinkle blue serge, related to the hat by the cherries embroidered on girdle and collar

tailored costume, with a narrow gilet of black satin and black satin on the collar and cuffs. Chéruit uses it for manteaux and a tailored suit with a flaring-skirted coat bordered all about with dark brown fur. The high collar is drawn closely about the throat, and the sleeves are finished with fur cuffs.

Satin is almost the rage just now. All the great houses are using it for frocks and cloaks, trimmed heavily with fur. The suppleness of satin chimes well with the straight loose frocks of the chemise persuasion, which are being exploited now by every house in Paris. Paquin makes a new barrel-shaped cloak of black satin with a wide band of otter at the bottom and a huge square collar lying across the shoulders. The cloak bulges about midway its length; the new line is very smart and very much Paquin. Other Paquin models of the chemise variety are made of black liberty satin or of mousseline over a satin foundation. The pocket is still made much of at the Maison Paquin, where it is the principal feature of many of the one-piece frocks.

NEW THINGS HERE AND THERE

Cloaks of black satin are trimmed with bear, kolinsky, otter, gray beaver, and in fact almost any fur. The plaid effects in furs which commenced the season in certain salons are not much in evidence at present in Paris, where a certain sobriety of dress is demanded by good taste. However a livelier color is descending on fabrics, which are more gay in tone than they have been since the war.

Chinese and Japanese embroideries, after the manner of coming events, have cast their shadows before them on the tissues of the season, where oriental designs hold first place.

Mme. Renée of Premet's wears a most charming little chemise frock of

The presence of a beast of prey in the Bois doesn't disarm our smile, for he is present only in pelt, and the responsibility of that is on our own shoulders. The violets go where the smile goes, and the smile travels far

We travel along in dark dignity, for is not our going accompanied by a sombre coat, banded in sable? Fur we must have at neck, wrist, and knee, as do other good Parisiennes

Instead of unmasking, Paris uncollars. There are times, however, such as windy mornings in the Bois, when the collar rises and asserts itself; between collar and hat, it is a lucky Parisienne who is able to prove she can smile

AS WISHES ARE NEITHER HORSES

NOR TAXIS, PARISIENNES WALK

Somehow, one gets the impression of a trim little ship in the flowing lines and the tilt to port; but no wind that blows in Paris, where winds are blowing very cold, can disturb the ship's bearings

A sharp wind and a fast walk call for an interval of readjustment. We are betting that the lady on the left will outdistance the other, for we have a feeling she is wearing American shoes

This walking to places is not an economy of time. What with the haste and the cold morning, we missed Madame's face, fingers,—and companion. But at least it wasn't a case of the cold shoulder

BERTHE-HERMANCE

When the couturiers began making dresses like this in marron burella trimmed with gray beaver, we suspected no ulterior motive. Lately, however, we have come to suspect that this is only one of their ways of bringing back the tunic. You see what would happen if that peplum should grow a little longer and the skirt should shrink

black velvet, which is a bit closely fitted at the waist, where it is carelessly girdled with black velvet with the falling ends finished with silver tassels. Two tucks cross the skirt just below the hips, and the sleeves, instead of continuing the "bishop" shape to the narrow cuff, are cut off straight across, leaving the edges falling loose, while the cuff is attached only to the inside of the sleeve; but the point of the whole frock lies in the trimming, a tracery of silver embroidery of lace-like delicacy about the neck and the opening down the front, which extends below the girdle. This silver embroidery on black velvet is exceedingly effective.

A new Premet blouse of the peplum variety is made of peach pink liberty satin. The lower edge is turned up for three inches and hemstitched, and the blouse, which is loosely plaited from a yoke, buttons down the front.

THE BLOUSE ACQUIRES A PEPLUM

The new fashion demands a peplum blouse, loosely girdled; the old type of blouse, which retired definitely under the girdle at the waistline, is no longer smart. Very striking is a "chemise" blouse of black silk jersey splashed with patches of Japanese embroidery in gold thread. Another, of rose mousseline de soie, shows an all-over tracery of silver thread with a heavier design of embroidery on the pockets.

In the Bois, these frosty mornings, furs are rampant. In an hour's stroll one may encounter almost any animal known to man, though it is doubtful whether the poor wandering shade of any one of these beasts would recognize its own skin, so cunningly have the furriers done their work. The preference for shaggy furs is marked. The very scarcity of skunk and kindred furs has given them a chic never before possessed and some of the smartest manteaux and tailored costumes are trimmed with bushy pelts. A new Lanvin tailored suit is trimmed with patches of gray beaver, placed low on each side of the front below the belt and surrounded with gray embroidery. On blue serge, this is most effective.

THE COLLAR A MASK

Fur collars are so close and high that only the eyes are visible between toque and collar. The Parisienne thus goes masked like some beauty of the east; for, toqued so that the eyebrows are invisible and with the nose buried in soft fur, she leaves one to guess to whom the eyes belong. With the same effect with which she once removed her mask at a ball, the Parisienne now, on the Sentier de la Vertu, unfastens her collar.

The frocks worn by children are the quaintest little creations imaginable of velours de laine in brilliant tones or quaint old-time colorings. One pretty dark-haired child of six wears a prim little cloak of dark red velours de laine trimmed with two-inch bands of black velvet in standing collar, cuffs, and band on the bottom of the coat. The hat is of black velvet in the form of a small beret with a peak, and there are white stockings and black varnished shoes; nothing more deliciously naive than this little costume has been seen in Paris this season.

Very odd is a child's hat made of beige woolen yarn sewn round and round, one woolen thread against another, on to a small round shape. It is worn with a little knitted manteau of the same color. Paquin makes a small black velvet fez which is trimmed with two small ostrich plumes —one black and one antique red—which are sewn to the side of the fez directly in the back. Another Paquin model is in the form of a beret of black velvet with a tassel drooping over the ear.

Chéruit makes a small round shape covered with heavy blue crêpe embroidered in an all-over pattern with blue silk thread of a very slightly lighter shade. A narrow ribbon of some bright color encircles the base of the crown. These hats appear in different shades of blue, beige, and yellow. By contrast a small hat of rich red velvet is embroidered with blue.

Furs are rampant in the Bois these frosty mornings. In an hour's stroll one may see every animal known to the hunter and many that no hunter could classify. Long-haired furs are again in favor for the excellent reason that they are scarce and hard to get

In the girdle of a bronze gold taffeta frock they have put a touch of dull red velvet. Yes, we said red velvet—for they were Parisian, so they dared to; from shoulder to wrist they lead you to believe that this is a bishop sleeve; then they cut it square across and add that cuff that touches only the front. Embroidery is of tubular beads

METAL IS CONTAGIOUS

Metal embroideries are almost contagious. At first mousselines, thin woolen stuffs, and silks only were affected; then the metal trimming spread to furs and veils, and now even summer wash fabrics show touches of gold or silver thread.

One of the prettiest metal-embroidered veils seen thus far in Paris was worn by Mlle. Mistinguett at a *répétition générale* at Ba-ta-clan recently. The hat was of black velvet with a black velvet bride, and over it was thrown a circular veil of black mesh bordered with silver lace—lace which had the appearance of hammered metal rather than twisted thread—which drooped to the eyes in front and fell to the shoulders in the back. With this hat Mlle. Mistinguett wore long, pendant, jet carrings and a necklet with a flashing pendant.

The pretty hands of Paulette Duval displayed an odd arrangement of jewels that same night at Ba-ta-clan. From bracelets of pearls and brilliants on her wrists fell chains of pearls which were attached to rings of pearls on her fingers, so that the backs of the hands were literally laden with pearls,—a bit barbaric, but interesting. Even the thumb bore its circlet of jewels. With pretty costumes, clever dancing and considerably more than a dash of fun, "Ça Murmure!" at Ba-ta-clan promises to be a very successful revue.

PARIS GROWS UP UNDER *the* EYE *of* PAQUIN

"Girls Will Be Girls," Sighs Paris and after Trying for Years to Cut Their Mother's Styles Down to Their Size, Finally Makes Up Its Mind to Dress Them according to Their Years

TIME was when the Maison Paquin frocked the grown woman only, in most ravishing tailleurs, evening gowns, and cloaks; but lately—not that Mme. Paquin loves women less but that she loves children more—all this is changed. Paquin has opened a well-conducted department for children and young girls. One may grow up, as it were, in the Maison Paquin; for from her first birthday to her last she may be frocked there.

Christening robes, furry outdoor garments, muffs, and the briefest and daintiest of party frocks, as well as all the stern regalia of school days and the coquettish trousseau of the débutante may now be had at the Maison Paquin. But Mme. Paquin, who is again the inspiration of the house, does not stop here. She marries one off in the smartest of wedding gowns, she frocks one relentlessly—but so becomingly—as a matron, and then she begins all over again and frocks one's children.

And if, in the meantime, one should happen by any chance to grow old—which one does not, nowadays—the house of Paquin comes again to the rescue, and lo, nobody would suspect one of being a day more than thirty.

This sudden interest in the younger generation, however, in no way lessens the importance of the grown-up department, which is flourishing as only the wicked are supposed to flourish.

To comfort next year's débutante, who feels rather lost in Paris, Paquin made this frock; it is like a little girl who started out a very plain little girl indeed—and suddenly surprised everybody

(Above) Can we call it a chemise frock? No, we can't talk but our sister can and does, while we wait for our tea, which is about to appear; though of the two sister prefers her own Paquin tea-gown

(Left) This is the correct length—or lack of length—for a Parisienne's skirts when a Parisienne is this age; as to fur, we study economics early in Paris; we put our hands in our pockets

If we are very good and careful we are allowed to wear a Paquin frock, and if we wear a frock like that there is only one thing left to ask for—curly hair

To be properly grown up one should grow up in Paquin clothes. Juvenile Paris is doing it, and happiest are those who have had the longest chance; if one hasn't known this for months, it is best to pretend that one has

LONG LINES AND SOFT FULNESS STILL PERSIST, MAKING THE WIDE LOOK SLIM AND THE SLIM SEEM EVEN SLIMMER

(Below) Oh, please do not be hospitable and ask her to remove her coat. You see, it isn't a coat at all, but a beige cloth frock. It slips on over her head, looks like a redingote, and is trimmed with a whole family of rabbits, dyed in moleskin shade. The belt is of cloth, and gathers the fulness softly about the waist; from Marianne Buzenet

(Above) The tunic is as black as her hair, and its satin is as soft as her cheek; but although the embroidery is in high relief, it doesn't compare with the relief she felt when she saw what Premet had made for her to wear to her dearest friend's tea. The tunic of black satin, embroidered in black silk, is completed by a skirt and elbow length sleeves of beige satin

(Above) "Now for a dream of fair women," said Chanel, gathering together a length of splendid geranium velvet, broad bands of imitation marten, and a dash of genius. Out of them was created this coat, and the fair woman who wore it looked like a scarlet lily in bloom. Perhaps you think it of a simplicity—but no! That is not simplicity; it is genius

FLIGHTS OF FANCY DRESS

Children Need but Little on Below, Nor Need that Little Long

(*Above*) *To see the merry-go-round one has only to see Mary go round. A red satin tent makes a fitting hat, and a white satin dress trimmed with red has acquired bells. If to be dressed up like a circus horse is to be dressed for fun, the stuffed satin animals are out for a time. They are painted in colors, and may be made of wood instead of satin*

(*Second below*) *One's first evening dress seems less chilly if made of wool. This "ball of yarn" consists of colored yarn sewed to a boned satin frame; one carries a knitting needle, that, when questioned, one's costume may be prodded and proved all wool if not a yard wide. Not so one's hair, where the knitting needles are for ornament only*

(*Below*) *This going about as a ribbon might be embarrassing but for the amount of the ribbon; then too that rainbow feeling after dressing is always pleasant. Between you and me and the rainbow, we wear a slip bodice and bloomers of pink satin and, on our feet, lavender silk socks and pink satin slippers with trailing pink ribbon ties*

(*Below*) *Are we down-hearted? No; for we are a Scotch peasant, our jacket is green flannel with bright red buttons, and we sing lustily, as a Britisher should. Below our tartan skirt are pantalettes of the kind the Scotch do not wear*

(*Above*) *A white satin Pierrot does feel so bewitchingly irresponsible. His pumps with their black silk pompons will fly off with a hardly perceptible kick—a merry thought, that; but does he suppose for a minute that the plaited white satin ruff hides his naughty smile, or the great sleeves lined with salmon satin his ten wicked fingers?*

(*Second from the right below*) *When vanity suggests a peacock fan, 'tis folly to be shy. From a bodice of green tulle and imitation sapphires falls a skirt of green tulle and peacock feathers. Then, with a downcast flutter of the eyelids and a broadcast flutter of the feathers, the wearer spreads her skirt to fan the flames of admiration*

The most rebellious of page boys can not resist the manly charms of a vest with pockets, even though it be of white satin and accompanied by sapphire blue satin coat and trousers, gay Chinese lining, and plaited batiste tucker; this particular page (and he is very particular) preserves his dignity; perhaps the masculine black buttons help

IN "THE CENTURY GIRL" MISS FLORENCE WALTON DANCES TO THESE ACCOMPANIMENTS

CALLOT SŒURS COMBINE IMAGINATION, COLORS, AND FLOWERS—WITH THESE RESULTS

Photographs © Ira L. Hill

(Above) When Miss Walton was in Paris last summer, she had many long and momentous conferences with the Callot Sœurs; when she returned to America, her trunks bulged with the results. This result is of black Chantilly lace with panels of black and gold embroidery edged with gold lace on the skirt. The high places in the bodice are of cream Callot net, edged with jeweled bands, and beneath the jeweled girdle, directly in back, is an utterly unexpected little puff. Garlands of pink and red velvet flowers—the house of Callot blooms this season—trail down the skirt

(Right) It's unfortunate that the camera can state the facts of the case only in black and white; mere words can never describe this color scheme. A pair of net trousers is hidden by a skirt of peacock blue tulle combined with Yale blue tulle,—one wonders, really, how the designers dared. The bodice is of flesh colored satin with gold-embroidered bands, and from the shoulder full gold-embroidered panels, held at the back by a jeweled ornament. Garlands of roses and purple grapes encircle the skirt, and the sleeves, the flowing tulle kind these designers love, are greenish blue—just think of that

(Above) Everything is founded on a pair of net trousers,—they are to be guessed at, not seen. The skirt above them begins with a skirt of Chantilly lace, over the front of which falls a panel of beaded net, and over that are frills of white net, which extend to the very hem in back. The bodice of flesh colored satin has jeweled bands as apologies for sleeves, and beneath those bands are folds of cream colored tulle—it's a Callotism that a brunette must blend her gown with her skin. There is a jeweled girdle tied with a white ribbon, and a garland of green roses—such is Nature in Paris

(Middle above) This gown is just one layer of tulle after another, beginning with deep magenta and shading all the way up through various roses and pinks to the topmost skirt of all, which, like the bodice, is flesh color. There is a Chantilly lace underskirt, but one sees very little of that. The surprise of the gown comes at the height of its career—its collar. It is just another of those things that never happen in any place but Paris—a band of rose and gold opalescent bead embroidery, from which ascend shimmering lengths of the same embroidery, ending in rose colored flowers

IN THE HOUSE COAT PARIS HAS INVENTED A REAL INDUCEMENT FOR WOMAN TO STAY IN HER TRADITIONAL SPHERE

MODELS FROM WILLIAM HARDY

(Left) Five o'clock may be tea-time to prosaic souls, but to the Parisienne it is an excuse to wear a Callot tea-gown of silver cloth and white chiffon with a black net and lace coat embroidered with bugles. The sleeves and bottom of the coat are of black lace and the tie-ends of cerise grosgrain ribbon

(Right) As light as a rumor is this latest Callot evening frock of crushed raspberry tulle, but still it has a real foundation in deep pink satin. It is further substantiated by bands of dull red velvet ribbon, by panels embroidered in crystal beads, and by embroidery in dull red silk and crystal beads

(Right) If the dinner conversation of her neighbor does not sparkle she may console herself with the scintillating crystal and silver beads on the long-waisted bodice of her Bulloz gown. They shine to advantage on this combination of black satin and black tulle, under which is a bodice of salmon velvet. The skirt is shirred to the bodice with what are known to a warlike age as cartridge plaits

(Left) Quite the newest reason for having tea is the house coat, which has become a formidable rival to the tea-gown. Delft blue velvet, trimmed with natural muskrat and embroidered with gold braid in Russian designs, composes this model from Margaine-Lacroix. It is worn over an underdress of flesh-pink plaited chiffon; its gold draw-ribbon is weighted with beaded ornaments

THIS SEASON, NEW YORK REVIVES THE CONTINENTAL HABIT OF HATS AND SEMI-FORMAL GOWNS FOR THE RESTAURANT DINNER

GOWNS BY MISS CARROLL

(Below) Just for the sake of such indoor sports as dining and dancing, there is a frock of yellow grosgrain silk with a jacket of silk and silver lace. Frills of silver-edged yellow net burst from the silk cuffs of the yellow net sleeves, and a band of more silver-edged net concludes the skirt. The hat just shows how small evening hats can be if they want to. It is of deep yellow velvet, over a brim of silver lace which veils the eyes, and there is a sweep of natural paradise. Hats on this page from Ogilvie

(Above) This season New York is doing what the continent has always done—wearing to its restaurants in the evening semi-formal evening gowns with hats. Years ago, you remember, we used to do it, and now again the restaurant gown and its accompanying hat threaten to become so inseparable that nothing but the wearer's head can come between them. This frock is of green velvet with a bodice of green Georgette crêpe, braided with gray. Skunk follows the ups and downs of the hem. The hat is of brown grosgrain ribbon, edged with skunk to accord with the skirt and encircled with brown ribbon

(Above) When the cabaret tolls the knell of parting day, gowns and hats like these begin to enter all the smart restaurants. The gown is of sapphire velvet, draped over a skirt of sapphire tulle splashed with sapphire beads. The bodice is blue velvet, more blue tulle, and still more blue beads. Really, the innocent bystander can scarcely decipher where the lady leaves off and the frock begins, for there is a fold of flesh colored net at the back and front of the bodice. The hat has a brim of silver net, between a crown and a border of sapphire blue cloth, and it is trimmed with black paradise

THE QUEEN OF SPAIN

Since the war has spread itself over Europe, Queen Victoria and King Alfonso have been forced to discontinue their frequent journeys on the continent and to stay in their own sunny country. King Alfonso, however, has succeeded in making San Sebastian, the Spanish watering-place, the social center of Europe, and all the smart world flocks to its race-course and bull-ring. The Queen of Spain, who was Princess Victoria of Battenberg before her marriage, is famed for her faultless taste in dress, as well as for her magnificent jewels. Like her husband, she is extremely popular with her subjects

NOËL! NOËL!

By SARA HAMILTON BIRCHALL

They want me to do a Christmas poem
Full of holly, and plum puddings, and presents, and carols, and open fires,
And dances, and mistletoe, and laughter.

But all I can think about is the time when I lived in one room,
Seven by nine, kalsomined green, and earned nine dollars a week
As a stenographer,
And had a can of sardines and a box of crackers for Christmas dinner.

And about the time when poor little red-haired Eve L'Amoureux,
With the cough of her profession already upon her,
Didn't dare to go home for Christmas,
And we went to a restaurant,
And she cried into the soup.

And about the Christmas I spent at the chilly Home for the Friendless,
And played with sixty-eight little kiddies all in the same kind of blue dresses,
And how they ran, and laughed, and clung to me.
And one tiny mite clung harder than any of the rest,
And kissed me, and sobbed, and couldn't let go my collar.
And how they all looked, eating their scraggy turkey out of tin pans,
And sucking oranges.
Christmas was the greatest treat of the year to them.

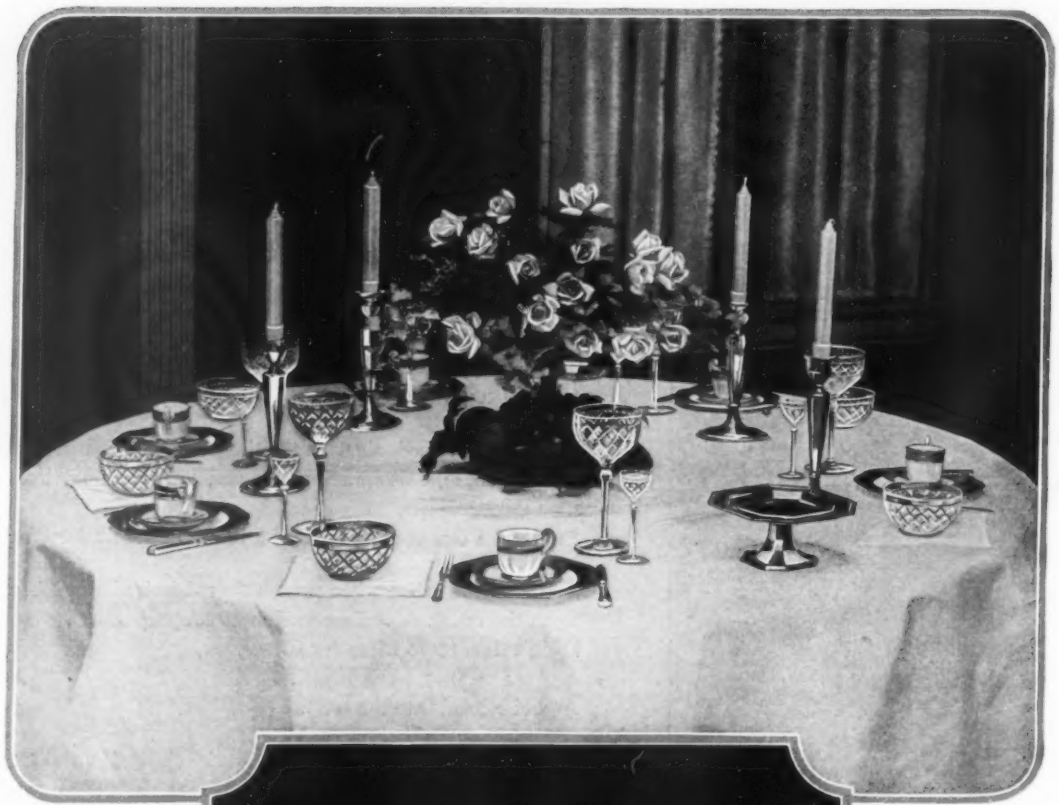
And about the night when the expressman
Delivered a Christmas present to me at midnight,
And couldn't make change for twenty dollars,
And had to take the heavy box back to the barns,
And said he had been delivering Christmas packages for thirty-six hours
Without a wink of sleep.

Perhaps I could do a tinkly Christmas poem
All about Noël! Noël! and candles in the windows,
And Joseph and Mary coming up from Galilee,
And Peace and Goodwill to Men
If I thought that any of these excellent householders,
Dancing, and merrymaking, and opening Christmas presents,
And decently church-going,
Paid any attention to what Christ really wanted them to do,
And kept Christmas as He would have kept it,
Instead of giving a quantity of ill-chosen Christmas presents
To people who would much rather have had something else,
And overeating themselves at table, and going to sleep afterwards.

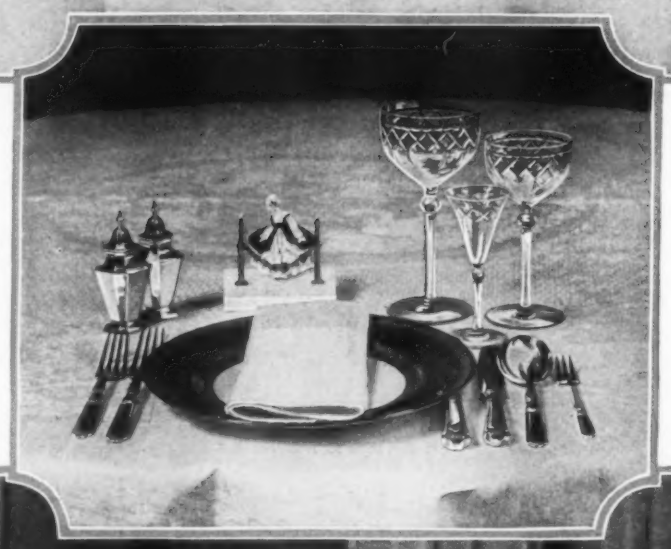
And I am just as bad as the rest of them, because I am going to buy myself
A beautiful piece of embroidery to hang on my wall,
And go out snowshoeing, and have a merry time.

Do you think I have any particular right
To do a Christmas poem?

BY THE RICHNESS OF CHINA, SILVER, AND FINE LINEN MAY THE HOSTESS DO HONOR TO CHRISTMAS



At the end of a small dinner, one of those dinners intimate enough for the women to remain at the table when the coffee and liqueur are served, the only pieces of silver left are the fruit knives and forks, made to match the rest of the silver service, the low octagonal compotiers used for bonbons, and the unshaded candlesticks. The after-dinner coffee cups and saucers shown here are decorated with a gold border and a cobalt blue band, and the octagonal dessert plates match them. A plain bright finish distinguishes the two compotiers and the candlesticks. The cloth, of a pure Irish linen double damask, with one dozen napkins, should be embroidered with the monogram or initial



The flat silver for four courses is shown in this correctly set cover at the right. It includes an oyster fork, a soup spoon, a fish knife and fork, and an entrée knife and fork, which are to be placed in the order of the courses. The small silver pepper and salt shakers, like the rest of the silverware, have a plain bright finish; it is all designed in the style of the French school at the time of François I. The daintily hand-decorated place-card is of a gaiety befitting the holidays. Silver on this page from the Gorham Company; linen from Walpole Brothers; place-cards from Mayfair, Inc.

The centerpiece of roses, orchids, and fruits is not too ornate for the Christmas dinner; the napkins of course match the double damask cloth, which sets off the gleaming glass and china to great advantage; all the silverware has a plain bright finish. The service plate has a cream center, rich gold bands, and a filigree pattern over a band of cobalt blue. The glasses of rock crystal include goblets for water, claret, and sherry, and they have high, delicate stems. The sterling silver compotiers and the salt and pepper shakers are the same as those in the picture above. Floral centerpiece decorations from Max Schling; china and glassware from Higgins and Seiter

AS SEEN by HIM

One Is Reminded, These Days, of the Complaint of Solomon, and of the Frivolity of Nero, the Well-known Violinist

AFTER all, this is a dancing winter. Gone are the luguburious predictions of the early autumn. Every one who had a daughter, a granddaughter, or even a niece—a "girl," as they say in London, seized upon her and brought her out, so please you, at a ball.

Moreover, there were even more than the usual number of new people who rushed in, some of them having served novitiates at the fashionable watering places during the summer. Everybody dipped, hesitated—and was lost! The winter is dancing along as merry as Ariel.

À LA MODE DE NERO

Indeed, a clever woman who has devoted much of her time to works of mercy abroad, has found fault with us for our levity. Coming fresh from the harrowing scenes of horror and suffering in the war zone, it was no doubt a shock to find us dancing and fiddling quite *à la mode de Nero.* However, what would you? Great fortunes have been made by some—lucky children of the goddess—in speculation, supplies, and munitions of war. We have been generous enough, heaven knows! It is high time that charity should begin at home. Moreover, are we not supposed to be neutral?

Of course war benefits are rather at a discount this year, for people ran them into the ground. But sweet charity is still in vogue. Suzanne may refuse to sew shirts for soldiers, but have we not our own charities, our own poor, our own sick and suffering? And is it not clearly our duty to look after them and also to put money into circulation?

One of the most generous and public spirited of society women was severely taken to task by the sensation-loving newspapers and their public, because, forsooth, she gave a ball. But what was the reason? Business conditions were dull. Everybody was hard up. Those who had money were keeping it. Looking over the situation, the lady decided to give a great ball, which would compel those who had money to put it into circulation for the benefit of those who had not. The tradespeople, the shopkeepers, everybody down to the humblest wage-earner, benefited by that ball, and in addition had the pleasure of reading about the wicked extravagance of the rich. It saved the year.

Perhaps Nero had a good reason for fiddling when Rome burned. We have heard only one side of that story. Who knows? It may be that the account handed down the centuries was originally only a campaign document.

VITAL QUESTIONS OF BANDS AND BUTTER

Bring out your saxophones and ukuleles. Blow the one and twang the other. Produce the bass drum, and by no means forget the castanets. We Americans must furnish our own music nowadays, and something really will have to be done about it soon. Although we have conjured up undreamed-of native talent, and borrowed all that of our Central American neighbors, we are dangerously near the end of our resources. The ear of society is still inclined towards the Latin band, but nobody knows the moment when it will demand something new and refuse to listen as "La Paloma" turns over uneasily in its grave.

Perhaps some one will invent a new musical instrument. None has been produced so far. The mandolin and the piano-like affair played with little sticks are only variations of European instruments that we have had with us since the days (Uncle George is my authority for this as it was before my time)—of the Spanish students and the first so-called Hungarian orchestras.

As for the butter! Ten years ago, if any one had asked me about the propriety of serving butter at dinner, I would have advised them to visit those white-tiled palaces known to Washington Square as the Café de l'Enfant, where I am told that butterplates still flourish and the nutritious Boston bean may be had for ten cents.

Yet we have dined so much in restaurants, and have found their pretty silver devices for butter so fetching that we have adopted them, and behold us spreading our dinner roll with the freshest of unsalted butter. I know that Uncle George was startled when he first encountered it, and he seemed uneasy for some days afterwards.

"I could have believed it of the Smith-Joneses," he protested, "but of the Marigold Van Diedricks—never! What would her grandmother, old Mrs. Twiller Kinderhook, have said, if she had lived to see those butter-coolers?"

And yet in all the collections of wedding gifts of twenty-five years ago, do you not recall the salt receptacles of repoussé silver, shaped like owls and claws and heraldic griffins, the forks that led to nothing and were meant for nothing except presents? And then there were fearful pie-knives too.

We do not pepper and salt our food now as we did then, but we are returning to butter in our democracy. I have seen it on several tables since the evening when Uncle George was shocked. Butter plates, however, are seldom used. At dinner, when butter is introduced, there are the small silver butter coolers, just as you find them at the hotels.

At informal luncheons, however, we continue to cling to the bread and butter plates. These luncheons are really French breakfasts with an American setting and honest American goodies to eat, and a delicious pat of butter, even though not wrapped in a dewy glistening vine-leaf, is quite in the picture.

THE FOOD A MAN REALLY ENJOYS

Thank heaven, there has been a reaction against the "mussy" food so much in vogue some years ago. Men always refused to be enthusiastic over fussy salads such as our dear ones delight in. This autumn we have been reveling in melons—not the small spicy canteloupes, nor the flowing bowl of the watermelon, but great round yellow balls known as honey dews and casabas. They are smooth, fine-grained, sweet, and satisfying. You must have them as your first course, chilled but not too cold, and strictly innocent of bits of cracked ice.

The roast or meat course is as always. There should be a vegetable on the same platter, and the garnish is parsley or cress or some ornamental green. The Italians have a trick of serving something suspiciously resembling smilax. But there is nothing that a man really enjoys so thoroughly as a simple beefsteak surrounded with crisp dry French fried potatoes and a bit of tart green cress. Ball suppers are orthodox, although not so profuse as in years gone by. I really think most people enjoy the second supper—or early breakfast—of sausages, eggs, and champagne or coffee, even more than the dinner.

WE'RE SERIOUS, FORSOOTH

What is there that is new? But very little. Solomon, I believe, made the same complaint a few thousand years ago. Smart slang? I have heard none worth immortalizing. Slang gets out of fashion so quickly that one must be an adept to use it. To be caught with the argot of yesterday on one's tongue is worse than committing any solecism.

Indeed, there is nothing notable except our seriousness. We are thinking little of froth and frivolities these days—or we flatter ourselves that we are. The books and plays and writers who reigned in the Paris of three years ago and shone by reflected glory in London and Berlin have been packed off to their garrets. I do not think I would have the patience to read a light essay on nothing, nowadays. It would bore me to extinction. Nor could I sit

(*Continued on page 104*)

Photograph from Foulsham and Banfield

No American actress has had more genuine social success in England than Miss Doris Keane, who brought "Romance" to London and all London to "Romance." Miss Keane is here photographed in the garden of her London house with Lady Arthur Paget, who is also an American by birth, a daughter of the late Paran Stevens of New York

Photograph from Anderson, Rome

Photograph from Anderson, Rome

(Above) From the main floor, a spiral staircase (shown at the left) leads to the floor above, on which is situated the study of Cardinal Farnese which retains the mark of the troublous times in which he lived in its secret stairway. The magnificent cornice and ceiling are decorated with frescoes by Taddeo and Federigo Zucchero, and on the walls are portraits of great explorers and great maps which give evidence of the far-reaching interests of the powerful Farnese family. The Cardinal Alessandro Farnese was a nephew of the Farnese Pope, Paul III, and was one of the most wealthy and powerful cardinals of his time. When reproached for spending his money upon a gorgeous palace instead of giving it to the poor, the wise Cardinal replied, "I have let them have it all, little by little, but I have made them earn it by the sweat of their brows"

(Left) Just at the left, within the main entrance, is a spiral stone staircase of regal magnificence; it is lighted by a window in the roof above it. This staircase, which is richly carved and ornamented with the conventionalized fleur-de-lis, is supported on double columns which grow more ornate with each story. On the main floor these columns are of the severe Doric order; the Ionic follows, then the Corinthian with its elaboration of the acanthus leaf, and finally the rich composit column. The stairway is further enriched by a handsome balustrade, by many niches holding sculptured figures or ornaments, and by paintings by the sixteenth-century painter, Antonio Tempesta. These paintings are frescoes, painted upon the plaster, after the manner of the old Italians, and set in an architectural frame, so they become an integral part of the building

AMID THE HISTORIC MAGNIFICENCE OF THE PALAZZO FARNESE AT CAPRAROLA, NEAR ROME, AN AMERICAN WOMAN CONDUCTS RELIEF WORK FOR ITALIAN SOLDIERS

Photograph from Anderson, Rome

One of the points of interest about this palace is that local tradition has been, as it were, built into the palace itself. One entire room is given up to stories of Jupiter connected with his foster mother, the goat Amalthea, all of which form a play on the name of the town, Caprarola (from capra, a goat). The great hall above, known as the Hall of Hercules, owes its origin to a tradition that Hercules once appeared in this region. To prove his strength to the wondering peasants the god drove an iron bar so deep into the earth that when he drew it forth the waters rushed out, forming the nearby Lago di Vico. Members of the Farnese family appear over and over in the paintings, and even their retinue is represented, such as the dwarf, painted on the door in the background

The Farnese Palace is built on the plan of the sixteenth-century Italian fortress, in the form of a pentagon about a round central court. Around this court runs a richly decorated loggia, from which doors open into the various rooms, and in the angles between the pentagon and the circular gallery are spiral staircases. It is in the midst of this princely magnificence of an earlier day, that Mrs. Florence Baldwin, assisted by her daughters, Mrs. Henry G. Gray, who was Miss Edith Deacon, before her recent marriage, and the Princess Albert de Radziwill, has been for many months carrying on the work of making clothing for the Italian soldiers. In these halls once sacred to patrician Romans, the peasant women of Italy now stitch the heavy garments of the nation's soldiers and mingle sewing-machines with the priceless treasures of the Farnese. The palace is now in the possession of Prince Doria-Pamphilj-Landi

VIGNOLA, ONE OF THE ARCHITECTS OF SAINT PETER'S, BUILT HIS MASTERPIECE AT CAPRAROLA FOR THE FAMOUS CARDINAL ALESSANDRO FARNESE

Photograph from Anderson, Rome

Photograph from Anderson, Rome

That dwelling in marble halls need not be the cheerless thing it sounds is apparent in this essentially livable corner of a room which goes by the sounding title of the "Hall of the Angels." The intricate patterns of the floors in this palace are things to marvel at, and from floor to ceiling the decoration becomes more and more elaborate, yet always escapes being oppressive. The doors of the palace open into a box-bordered garden, set with black cypress trees planted three hundred years ago. As appears below, the design of the buildings does not end with the palace, but continues around the hill in a series of buildings ending in a convent and church

AT THE SERVICE OF THE ITALIAN SOLDIER IS THE FAMOUS FARNESE PALACE

In the upper garden is a casino, also built by Vignola, and below it is one of the many fountains, mossy with age, which add to the beauty of the garden; the wall is guarded by caryatid figures in stone

Photograph from Anderson, Rome

It was the aim of Vignola to give to this palace the air of a citadel. Thus he placed it high, built it on the pentagonal form of an Italian fortress, and even added sham bastions to make it look more warlike

Photograph from Anderson, Rome

NEW YORK AND WASHINGTON SOCIETY, EACH, CONTRIBUTES TO THE RANKS OF AUTUMN BRIDES

(Left) Late in October, Miss Margaret Preston Draper, daughter of Mrs. William Franklin Draper, was married to Prince Andrea Boncampagni of Rome. The ceremony took place in the Washington home of the bride's mother. The bride's gown was of white satin draped with rare old lace which had been worn by her mother and grandmother, and from her shoulders fell a court train of cloth of silver and white brocade

© 1916, Mr. and Mrs. Braden

© Harris and Ewing, from Paul Thompson

(Right) One of the most charming autumn weddings was that of Miss Vieva Marie Fisher, the daughter of Mrs. Joel E. Fisher, to Mr. James Lenox Banks, Jr., which took place at Oyster Bay, Long Island. The bride's extremely original gown was of cloth of silver with wide sleeves of white tulle and a girdle of pearls. Her veil of rose point lace fell from a Russian head-dress of lace, and a cluster of orange blossoms marked where the veil and head-dress met. Her bouquet of lilies-of-the-valley and white roses was tied with a huge bow of white satin ribbon

Photographs by Clarke

In the morning of October 21, nearly sixty riders met at the Joseph E. Stevens estate near Jericho, with Harry I. Nicholas, the Master of Fox Hounds, in the saddle, and Thomas Allison in charge of the pack. After drawing the cover near the road line, the hounds were taken further infield, and within a few minutes they had a lively fox afoot. He led the field in a large circle, but they stuck to their work; the scent held well, and the hounds were able to trail at a brisk pace. After an hour, the fox dodged into his den, and the riders called it a day's work

SOCIETY GOES A' MEADOW BROOK HUNTING

Even at the Meadow Brook Hunt, one can't ride on forever, thinks Miss Marion Hollins and rests a moment in a beautiful spot in the woods

FROM the end of October on through the new year, hunting on Long Island is one of the favorite autumn and early winter sports. These photographs were taken especially for Vogue in the Meadow Brook country, Long Island, on October 21, when the Meadow Brook packs and riders followed the fox during the morning and the drag hunt during the afternoon of that clear autumn day. After a most satisfactory morning, the hunt met again at a quarter to three at the Roslyn station. With James C. Cooley, the Master of Fox Hounds, about forty or fifty riders arrived on horseback or in their motor cars to start their chase over the stiff country.

THE HUNT STARTS

The hounds were thrown in and ran east over rail fences to the place of Mr. Harry C. Phipps, then to those of Mr. Thomas Hastings, Mr. Samuel Willetts, and Mr. William Goodby Loew. After leaving which they crossed to the Harry Payne Whitney place for a short check. The line then led from the Prime place to that of Mr. Thomas Bailey and that of Mr. Clarence H. Mackay. Stiff fences did not hold up the field for long. The run ended near the Bull's Head Hotel.

On the white horse is Mrs. Arthur Scott Burden and following her is Mrs. Archibald S. Alexander. Both are riding through the field in the morning

At the left is Mr. Harry I. Nicholas, the Master of Fox Hounds, who was in charge during the morning drag hunt; and at the right is Mrs. James Abercrombie Burden

No particular hurry to be off is shown by dogs, horses, or riders in this group which gathered before the meet started. The high standard and the large attendance show the popularity of hunting

THE GREAT AMERICAN ATMOSPHERE

They Would Not Recognize It in Europe; Most People Deny Its Existence in New York, but Here It Is, Define It Who Can

By BARON de MEYER

TO dare write about atmosphere now, here in New York, is not only a difficult proposition; it seems almost impertinence. It should scarcely be attempted without a number of new words fitted to express those new sensations and new visions which originate in this great new world. New words, the English language will sooner or later have to coin; for the words "atmosphere," "harmony," and other old-fashioned and melodious expressions are totally unsuited to render the impression made by this modern Babylon, which yet does clearly produce an impression complete and all its own.

WANTED, A VOCABULARY

When the idea of writing on this subject was first suggested, words that I thought could be said came to my mind, and I was keen and enthusiastic to say them. After reflection I realized that if I expected to write about atmosphere in the sense in which it is usually understood, the sense that most Americans have learned to know it in Europe, I should fail hopelessly. Vaguely I feel that atmosphere in the sense in which I have known it in my years on the continent is a thing so distant, belonging to another world, and so far from me now that I could not even adequately define its evanescent charm. Brought face to face with the subject, I have come to realize this feeling about it, which has doubtless long been formulated in my subconscious mind. Many situations and disappointments that have been rather puzzling over here became clear as soon as I concluded that the word "atmosphere" in the European sense could never be applied on this side of the Atlantic.

For one born and bred in Europe, this realization brought its own sadness, it is true; for atmosphere, a term as fleetingly undefinable as it is abstract, seemed suddenly to take a definite form and become the one and only thing which was of real importance in any person or place. For atmosphere is the outcome of harmony, and to be in harmony with one's thoughts and through this with one's surroundings is a rare and delightful thing. In Europe, sticks, stones, and human beings are apparently expressions of a long-continued and harmonious development. This brick was the pillow of a king, this face the inspiration of a great poet, this window the frame of a romance, and so on. America, while she possesses without doubt the life and throb, does not possess the harmony of thought and action which makes that mellow pulsing thing we know in Europe as atmosphere, and which results from long-inherited tradition and historic surroundings.

THE SINE QUA NON

This same harmony of thought and action, the true expression of oneself, with no concessions to a point of view of others (even though one's own may change with years), creates an individuality, and from such a personality emanates—atmosphere. Such a person could not be anything but perfectly natural and natural in its most delightful sense. To be consistently and absolutely natural is probably the greatest eccentricity any one can indulge in, and it is dared by but very few. Intercourse with genuine, sincere, and warm-hearted individuals is the only intercourse from which one really derives lasting benefit. Has America no atmosphere of this sort to offer?

There are people who say that this country is only fit to work in and that life when it is to take the shape of a holiday must be lived elsewhere. Personally I do not feel that the pursuit of strenuous business can ever preclude moments given over to the lighter sides of life and to less material aims. Yet it is true that when the selection of a holiday resort is to be made, nine times out of ten, some European destination is chosen in preference to any of the lovely spots in this country.

However, to return to that absence of atmosphere of which most people complain over here: is it not possible that those who are so quick to find fault, make the mistake of looking for something they can certainly find over in Paris or Rome, but which they can not possibly find here? Yet they fail to feel what, for lack of a better word I still have to call atmosphere (though of another form) which emanates from New York in a very positive way.

THE MAGICAL CITY

To me, New York is the most wonderful city of its kind in the world. No argument can convince me that it has not a something which though quite different, is yet equivalent to what in older countries would be called atmosphere. New York has its own individuality, its great and inspiring driving force, which is invigorating and unique and therefore of tremendous value. It is impossible that a city so thoroughly alive in its newness should not have some vibrating and vital message to convey to an unprejudiced and receptive mind.

It is so far given to few to realize that New York is beautiful from a painter's point of view. Over here people seem still to think beauty can exist only in cities and buildings mellowed by age, in historic ruins or thoroughfares lined with old palaces—all things unknown to this country. There is no doubt about this being the conservative point of view, still adhered to by the crowd. There are, however, people in the world who have conceived other ideals of beauty and are not blind to the newer standards of art, to the newness which is gradually taking a more definite form, especially to the new architecture of line in this country.

THE NEW BEAUTY

These people are able to appreciate the extraordinary fascination to be found in gigantic proportions and colossal agglomerations of masonry. One should judge the sordid and irritating vulgarity, amazing in its glaring and overwhelming crudity, as it strikes this ultra-modern mind with its new standards of beauty. Such a man may be absolutely unable to appreciate the "Mona Lisa;" he may agree with the great French critic of some thirty years ago, who was told of a man who considered Whistler's pictures too new, mere daubs of paint. "Ah, indeed," said he, "he is doubtless one of these idiots who still admire Raphael." Yet this modernist with his scorn of the master works of another age may be awed by the stupendous sight of Broadway at night with all its bewildering electric display.

There is something besides the blatant vulgarity emanating from this great hurrying city,—something great, which has so far been felt by few, and these few mostly artists, and sometimes foreign artists, into the bargain. They may detest it—and certainly a good many do, but all have received a new and lasting impression, and instinctively have felt this very individual and inspiring emanation, not to say atmosphere, arising from this great city. We who are cosmopolitans, we know what is lacking, we know what we miss, though if we had here the atmosphere of Europe we would be the first to condemn it as out of tune and to feel the absence of its harmonious setting. If at times a jarring note has set my teeth on edge, I soon remember all there is to compensate for it, as all must realize who are conscious of the wonderful vibrating current that makes life in America so much more exhilarating than in countries where everything has already the mellow air of completeness.

Once I went into a big store, which was bright, spacious, and practically fitted out. The owner had just spent vast sums of money to do up this place. Being much pleased with the result and knowing that I was interested in decoration of all kinds, he asked for my opinion. I unwisely answered, "Perfect, in its way, but you haven't the slightest atmosphere in your place. It's sanitary, that's all!" I never gave the matter another thought, till the year after, when passing the same establishment, I met the owner. He recognized me and I had to submit and be taken into the store to see the improvements.

"You said twelve months ago my place was sanitary only and had no atmosphere. Look at it now, and behold a ceiling from the Doge's Palace in Venice, and marble pillars everywhere. Forty thousand dollars have I spent. What about atmosphere now?"

This poor misguided man was convinced he had bought forty thousand dollars' worth of atmosphere. I fled in despair. I was in some way responsible. Still, he was happy, for now he had—atmosphere.

Photograph by Bertram Park

SERAPHINE ASTAFIEVA

New York is disposing of the old year as quickly as possible for as soon as the new year is fairly started it is to see Mlle. Astafieva, the famous dancer of the Imperial Theatre of Petrograd. She studied in the ballet school with Karsavina and Pavlowa and was a star of Diaghileff's Ballet Russe during its European triumphs. She is a niece of Count Leo Tolstoi and she is said to exemplify his ideas of dancing. Mlle. Astafieva is photographed here as she appears in her Indian bird fantasy. At present she is adding London to her successes

SEEN on the STAGE

The Critic's Advice to Playwrights Who Contemplate Dramatizing Novels Is That of Punch to Persons Contemplating Matrimony: "Don't"

By CLAYTON HAMILTON

John Drew in the title rôle of "Major Pendennis" seems to have stepped right out of Thackeray's novel. The trouble is that the play ever stepped out of the novel at all, for "Pendennis" belongs on the bookshelf, not on the boards

Four Photographs by White

Emma Dunn and Reginald Barlow are Angie and Abe, who go to the Old Ladies' Home together, in "Old Lady 31," one of the most delightful things that have happened so far this season

There were those who, after seeing Cyril Maude in "Grumpy," thought that he really did look like that; for the enlightenment of those people, this offstage photograph of him was taken. At present, he is wasting his talent on "The Basker"

WILLIAM ERNEST HENLEY said of Thackeray that he represented the "gentlemanly interest" in British society; and a gentlemanly interest in anything whatever is exhibited so rarely nowadays in the theatres of New York that it is distinctly pleasant to be reminded, even faintly, of the great Victorian by Mr. Langdon Mitchell's dramatic version of "Pendennis."

The novels of Thackeray are very difficult to dramatize. For one thing, he painted life upon so large a canvas and created such a crowded world of characters and incidents that any transcription from his writings that is necessarily compressed within the two hours' traffic of the stage must fail to suggest the variety and vastness of his vision of the human comedy. All that the dramatist can do is to pick out a few characters and incidents and arrange them in a pattern which, set beside the teeming microcosm of the great creator, must seem comparatively vacuous. Very often, in the novels of Thackeray, dramatic passages appear that cry out for reproduction on the stage. Nothing could be more theatrical, for instance, than Colonel Newcome's death or the scene in which Rawdon Crawley strikes Lord Steyne; but moments such as these are surrounded utterly, like islands in a sea, by countless pages of penetrating satire and sympathetic sentiment. To make a play that happens only on the islands involves the secondary task of drying up the sea; and this is a process that can scarcely be regarded as creative. It is recorded that Thackeray always wept when he had to write the death-scene of a character that he had grown, through long association, to like with special fondness; and surely any playwright who dramatizes Thackeray might be expected to shed many tears over all the wise and witty and eloquent and tender passages which the exigencies of his craft require him to cast away.

Another difficulty for the dramatist arises from the fact that Thackeray cared very little about structure, and structure is of prime importance in a play. Mr. Howells spoke, perhaps excessively, when he said that Thackeray was lacking in "artistic sensibility." That brilliant intellect, that bottomless and boundless heart, were not "insensible" to anything, and least of all to art. No man who was not an artist, through and through, could ever write like Thackeray: and not even so meticulous a critic as Mr. Howells would dare to cast a doubt upon his mastery of style. The truth of the matter seems to be that Thackeray, like many other men who are endowed with an extraordinary magnitude of mind, was rather careless and just a little lazy. His major novels were published serially, in twenty-four successive monthly parts; and, after he was fairly started, he made them up as he went along. Each month, after he had gone to press, he would set forth on a keen vacation in his clubs and drawing-rooms. In lesser men, this social habit might have amounted to nothing more than loafing: in him, it amounted ultimately to a half-unconscious accumulation of material. But, when the time approached to go to press again, Thackeray was almost always forced to write in haste to catch the printer. Under the spur of immediate necessity, he nearly always wrote extremely well; for this great person had an ear, and, when a man is born with a quivering and tingling sense of sound, he can never quite descend to setting words awkwardly together; but in the hurry and the fever of necessitated composition, he frequently lost sight of that symmetry of structure which results only from the careful following of a pre-determined plan. He was a great writer, surely; but he was not a great builder. Once, when he had killed off a certain minor character, he subsequently introduced the same person, very much alive, in the ensemble of a drawing-room scene. The fact is that he had

"A Merry Death," a one-act harlequinade translated from the Russian, is produced by the Washington Square Players, with Florence Enright as Columbine, Philip Tonge as Pierrot, and Edward Balzerit as Harlequin. The setting is by Robert Edmond Jones, and the costumes are by George Wolfe Plank,—you remember his Vogue covers, don't you?

utterly forgotten what had gone before. This solecism did not matter; for, in the large world of his novels, he could afford to be as careless as the tutelary gods. But, in the little world—the intensified, restricted world—that is projected in a play, the dramatist can not afford to be careless and trust to any eloquence or ingenuity of writing to save his face before the public. Plays must be built, stone by stone, from the foundation upward: they can not be tossed up, in a hasty mood of eloquent enjoyment, month by month. Thackeray himself—to state the whole thing most emphatically—would have made a very bad dramatist. What he lacked was patience,—a minor virtue, but one without which the plodding playwright can not get along. The novels of Thackeray are great in nearly every quality except the one that is most necessary in a play,—that architectonic quality which counts more in the theatre than any literary skill in the elaboration of details.

"MAJOR PENDENNIS"

Considering the difficulties of his task, Mr. Langdon Mitchell has acquitted himself with credit in his dramatic version of "Pendennis." He has not succeeded in suggesting the crowded world of Thackeray's imagination; and, in view of the vastness of the material to draw from, the thinness of the fabric seems a little disappointing: but Mr. Mitchell's pattern shows at least the virtue of coherence, and he has made a play in which every part answers logically to every other part.

Mr. Mitchell has achieved this unity by focusing attention entirely upon the love-affairs of Arthur. Each of the four successive episodes deals with an amorous adventure; and, in each of these adventures, the inexperienced Pendennis is either impeded or aided and abetted by his worldly-wise and seasoned uncle, the doughty Major. By this arrangement, Major Pendennis becomes the dominant figure in the play,—a sort of *deus ex machina* who always arrives and rearrives in the nick of time to rescue his callow nephew from the errors of Arthur's own "worst enemy."

The first episode narrates the machinations of the Major to release his nephew from the boy's infatuation with the beautiful and empty-minded Fotheringay. The second episode, which is set in Arthur's chambers in the Temple, reveals the gradual growth of the adoration of the hero by Fanny Bolton, the daughter of his laundress. In the third episode, the young Pendennis, on a point of honor, is about to marry Fanny when the Major intervenes and succeeds in saving him from this disaster by forcing him to get engaged to Blanche Amory. Then, in the fourth and final episode, the Major, having learned at last that Blanche is merely an affected and artificial creature, manages to break the engagement that he had previously engineered and succeeds in effecting a long-desired marriage between Arthur and Laura Bell.

The only trouble with this pattern is that it is necessarily monotonous. It becomes a little tedious to see the same young man besieged successively by four adoring heroines. But the plan, at least, has unity—a consummation devoutly to be wished; and the continual subjection of the unresourceful hero to attacks from the more deadly sex affords the playwright a desired opportunity to develop the Major into the dominating figure of the play.

It is unfortunate that the first act is much the most interesting of the four. The play, instead of growing more and more effective as the evening proceeds, grows less and less dramatic as one episode succeeds another. The second half is distinctly inferior to the first. This is a serious fault, for which the playwright must be held responsible. On the other hand, it must be stated that the dialogue, in all four episodes, is written with distinction. Mr. Langdon Mitchell knows his Thackeray; and he is more than ordinarily endowed with literary tact. Nobody—considering all the difficulties of the task—could have made a really good play from the great novel of "Pendennis;" but it is scarcely possible to think of any other dramatist who could have made a play so nearly good as this. Mr. Mitchell has not succeeded in stirring the public to enthusiasm; but at least, he has sustained a "gentlemanly interest" in the great work of a great gentleman whom most of us remember fondly. For, if ever we should cease to care for Thackeray, it could be said, in the tragic words of the tortured Moor of Venice, that "chaos is come again."

Photograph by Marceau

Elsie Janis and her imitations are perhaps the brightest spots in the scintillations of "The Century Girl." There are so many stars in its cast that one trembles to think of the salary list; still, as Frank Tinney artlessly observes to the orchestra leader, "If they do the business they should, they oughtn't to lose more than $2,000 a night"

© Ira L. Hill

Lola Fisher plays the leading rôle in "Good Gracious Annabelle," and the critics can not seem to decide which is the greater success, the actress or the play. Miss Fisher has not always been surrounded by a farce; in less frivolous days she played in "Our Mrs. McChesney" and in serious days in "Under Cover" and "Rio Grande"

"OLD LADY 31"

"Old Lady 31," by Rachel Crothers (suggested by a novel by Louise Forsslund), is the best American play of the current year and one of the best plays of recent seasons. It is necessary to speak out with emphasis when so fine a work of art as this is offered suddenly and unexpectedly to a public that, on the whole, is treated rather badly. The habitual attendant at our theatres may go to see a hundred plays, and ninety-and-nine of them may prove to be unworthy of attention; but when a piece like this little idyll of Miss Crothers' turns up unobtrusively within a stone's throw of Broadway, it rewards the faithful theatre-goer for all the wasted evenings that have gone before.

"Old Lady 31" is a fine play because it is truly beautiful and beautifully true. To insist upon the absolute identity of truth and beauty may seem, to initiated minds, superfluous; but, since this single axiom embraces all we know on earth and all we need to know, we must be grateful for every adventure that offers an occasion for repeating it. To see so true and beautiful a play as "Old Lady 31"—to love it, to laugh with it, to weep with it—affords a sort of reassurance to the soul, by making us remember that we know what we know.

The story is extremely simple. Abe is an old man, and Angie, his wife, is an old woman. They have lost all their money; but, by selling their little cottage and all their furniture at auction, they have managed to raise the hundred dollars that is necessary to secure admission for Angie to the Old Ladies' Home. Abe, on his part, expects to end his days at the Poor Farm, five miles away. But, when Angie arrives at the Home, with Abe dragging her tiny trunk along on a pathetic little hand-wagon, the inmates insist that he shall be admitted to the institution as Old Lady 31, in order that Angie may not be parted from her life-companion. Thus one old man is set down in the society of thirty old women; and the humor and the pathos of the play result from the inevitable reactions of character in this extraordinary situation.

No less than a dozen human beings are drawn with such truthfulness and tenderness that their actions and their words are greeted with both smiles and tears. The appeal of the play is irresistible,—like the appeal of life itself in those rare and scattered moments when we feel ourselves to be alive. The acting is as fine as the text; and this is saying a great deal, for no other American playwright can write such touching dialogue as Miss Crothers at her best. The stage-direction, also, is exemplary, and the sets have been elaborated with loving care.

"Old Lady 31" is the first play that has been offered on Broadway by a new producing manager, Mr. Lee Kugel. He deserves to make a fortune from this one production; but, however the chances of the intricate commercial game may fall, he is certain of the gratitude of those who care most deeply for the best that has been thought and felt in the American drama. Mr. Kugel has proved himself a good and faithful servant of the public; and, together with Miss Crothers, and Miss Emma Dunn, and Mr. Reginald

(*Continued on page 112*)

MAKERS OF MUSIC

Few Programs Live Up to the High Standard of Unity, but a Folk-song Program Is One of the Charming Few

By HIRAM KELLY MODERWELL

PROGRAM making is an art which few laymen, and not too many artists, understand. A jumble of pieces put together to fill the hour and a half of an artist's recital, this is not a true program. Many artists disagree as to a program's very purpose. A concert may exist with the general purpose of giving pleasure to the audience, or with the more specific ones of revealing the beauties of a certain school of composition, of creating a certain impression or emotion in the auditors or of exhibiting the artist's powers and hiding his faults. After years of debate certain traditional types of program have come to be recognized.

On the whole, programs may be divided into two general classes, those made for the benefit of the audience and those made for the benefit of the performer. The layman may naïvely suppose that all programs are made for the benefit of the listener, but a brief chat with any minor singer or third-rate violinist will change his opinion. There he will learn that the question is not so much what will give the audience pleasure as what will wring applause from it. The two aims are by no means identical. Every musician knows a sheaf of pieces, mostly trivial, which are supposed to be sure to bring applause, whether they be performed well or badly. There is a psychology of applause which musicians have studied deeply. There are well-known tricks, similar to the shaking of the curtain at the theatre, which seem to act directly on the hand-clapping nerve-centers. The unscrupulous musician will use these to the limit of his shrewdness, seeking to make the cheap thing appear beautiful, the easy thing difficult, the shoddy thing brilliant. The wise audience is on its guard lest it be taken in by these kindergarten tricks. The quack must be watched for in music as much as in medicine.

PROGRAM PSYCHOLOGY

But though artists of standing in their profession do not readily resort to these duperies, still they often put far too much of the ego into their programs. A program can and should be truly a work of art with its own beauty of unity, proportion, and design. But the programs of many artists seek but one sort of excellence, a certain psychological propriety which shall intrigue the audience pleasurably from one mood to the next. In piano programs the approved formula is something like this: First the "technical" piece, then the emotional, then the sentimental, and finally the bravoura. This formula rests upon a widely held theory of "audience psychology." In substance this theory holds that a crowd of people begins with alert hearing and attention; that it is presently ready to be caught up into the heroic mood; and that thereafter it is dulled and relaxed, and must be successively cozened and startled if its interest is to be held. Above all, it must have a glittering picture in its mind as it leaves the concert hall. Concretely, the formula is likely to be the following: Bach, Beethoven, Chopin, Liszt,—a fugue, a sonata, a group of waltzes and nocturnes, and a Hungarian rhapsody. Mr. Paderewski is a master of this type of program.

Such a program, of course, is "carefully made," but it is a question whether the care is bestowed in the most profitable direction. Leaving aside Mr. Paderewski, who at his best has the faculty of rising above all criticism, the artists who use this type of program are usually doing just what their third-rate brothers and sisters do: they are manipulating the psychology of applause. They are using the music to exploit themselves. The variety in their programs is distracting. Chopin cancels Bach in the mind of the listener and Liszt blots out the memory of Beethoven. What remains is the impression that Mr. So-and-So played all these pieces in a masterly way, and that he was equally happy in half a dozen dissimilar moods. And this, too often, is the only impression Mr. So-and-So intended to create.

But some one asks: "Why shouldn't an artist reveal his personality in his programs? Most concert-goers go to hear Paderewski, not to hear Beethoven." But this is hardly true. The concert audience (aside from the blasé "inner circle") has a real hunger for music. When it sighs at de Pachmann's exquisite phrasing of Chopin, it is enjoying, first of all, Chopin's music. But having enjoyed deeply, it humanly renders hero-worship to the artist who has given it pleasure. And the artist, being inevitably an egotist, usually imagines that the sighs were all for him.

What is wrong is not the fact that the artist does create a highly personal impression; it is that he should try to do so. There is such a thing as artistic humility. The great musicians all have it—or at least have had it at some time. It is the function of this humility constantly to remind the artist that he is not greater than his art. And by being the servant of his art, by seeking to play music and not personality, he becomes the master.

The good listener asks that a program shall give him some experience or impression, "something to take home." Mr. Hoffman provides such a program when he plays the whole twenty-six of Chopin's preludes at a single recital—a recital by no means dull or monotonous. Mr. Harold Bauer recently gave a concert in New York of "Famous Composers of By-gone Times," in which he revealed a quantity of delightful pieces which he had dug up out of oblivion. Last year, a most satisfying series of recitals was given in New York, each devoted to a single composer. From such a concert the hearer comes away a little more intelligent than he went, having lived for a space of time with a musician or a musical style. There is no reason why a program, while satisfying the inner man with its beauty and emotional proportion, should not also give something of value to conscious intelligence.

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Mme. Galli-Curci, is the guest-artist of the Chicago Opera Company under the direction of Campanini. She has never sung in the United States, but she has been enthusiastically received in Spain, Italy, and South America and has sung with both Caruso and Bonci. Mme. Galli-Curci will make her debut in "I Puritani," in which she had great success in Madrid. In Chicago she will appear as Violetta in "La Traviata"

RACIAL GENIUS IN FOLK-SONG

There are, however, certain artists who have little trouble with their program making. These are the singers of folk-songs. Folk-songs have a flavor distinct from any which the conscious hand of man can give. Composed by nobody in particular and by everybody in general, they are the common denominator of a nation's feeling. To have listened to a program of folk-songs is to have lived through the experiences which are common to all humanity. Neither literature nor painting can reflect so accurately the racial genius.

It would need many novels and plays to convey as clear a notion of the French *esprit* as a group of Yvette Guilbert's songs can convey in twenty minutes. The incurable sentimentalism of the Teutonic races, the melancholy of the Scandinavian, the Briton's love of outdoor sports, all are explained in their songs. To listen to a group of folk-songs is to take the shortest route to a nation's heart.

So the folk-song singer has in his material itself two of the chief characteristics of a good program, homogeneity and variety. A good folk-song recital leaves one with a sense of something definite, something gained, something to be treasured. Because the pleasurable impression is so clear cut, the vogue of folk-song has been steadily increasing in this country. Several of the singers who have done most for it have recently been heard in New York.

HATS OFF TO MME. GUILBERT

Foremost of them all, of course, is Mme. Guilbert. Without a voice of special beauty, she has been able, by her exquisite taste and marvelous mimic power, to make vivid the genius of her race. Her programs are always admirable, even at times a little too much so. A recent recital of hers was devoted to the French songs of the middle ages. It was an authoritative and scholarly program introduced and annotated by the foremost living student of medieval music, Professor Jean Beck. Here were chanted the songs made up by the itinerant jugglers to attract their crowds; the songs of the minstrels who were the newspapers and gossip-mongers of their day; the songs by which the clergy sought to popularize the legends of Christianity. Here, too, Miss Isabeau Renaude, a charming dancer, "reconstructed" one of the dances of the wandering jugglers. It was all very interesting and illuminating, only—a trifle too learned. With her scholarly enthusiasm Mme. Guilbert caused, perhaps for the first time in her life, a few yawns.

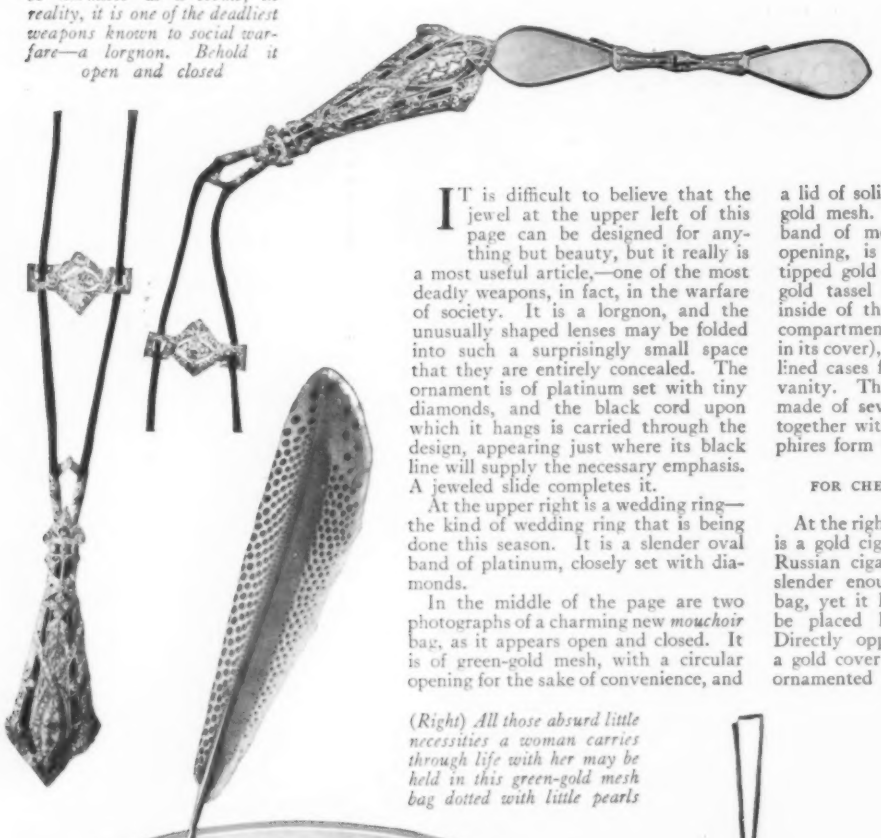
In another recital she sang some of the war-songs of the French soldiers from the time of Jeanne d'Arc to the present day. Mr. Clayton Hamilton, in an entertaining introductory address, prepared the audience for the striking fact that hardly any of these songs deal with war or patriotism or the profounder emotions. He explained it by saying that

(*Continued on page 105*)

THE IMPORTANCE OF BEING JEWELED

Everything Is Jeweled, from Luxuries like Cigarette Cases to Necessities like Wedding Rings

(Below) This extremely innocent appearing ornament is not so harmless as it seems; in reality, it is one of the deadliest weapons known to social warfare—a lorgnon. Behold it open and closed



IT is difficult to believe that the jewel at the upper left of this page can be designed for anything but beauty, but it really is a most useful article,—one of the most deadly weapons, in fact, in the warfare of society. It is a lorgnon, and the unusually shaped lenses may be folded into such a surprisingly small space that they are entirely concealed. The ornament is of platinum set with tiny diamonds, and the black cord upon which it hangs is carried through the design, appearing just where its black line will supply the necessary emphasis. A jeweled slide completes it.

At the upper right is a wedding ring—the kind of wedding ring that is being done this season. It is a slender oval band of platinum, closely set with diamonds.

In the middle of the page are two photographs of a charming new *mouchoir* bag, as it appears open and closed. It is of green-gold mesh, with a circular opening for the sake of convenience, and a lid of solid gold covered with green-gold mesh. The overhanging pointed band of mesh, which falls from the opening, is fringed with little pearl-tipped gold chains, and a pearl-tipped gold tassel completes the bag. The inside of the lid is divided into three compartments (one has a mirror set in its cover), which open to reveal velvet lined cases for coins and accessories of vanity. The bag hangs from a chain made of several fine gold chains held together with gold rings. Caliber sapphires form the clasps

FOR CHEQUES AND CIGARETTES

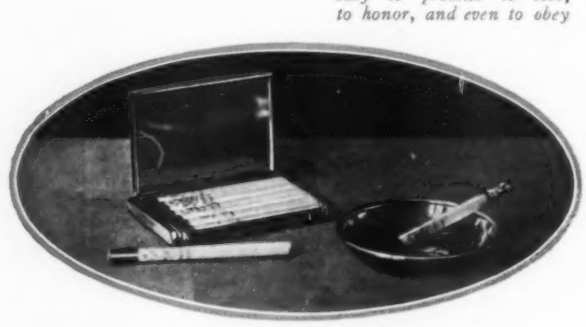
At the right, in the middle of the page, is a gold cigarette case, copied from a Russian cigarette box of wood. It is slender enough to be carried in the bag, yet it holds enough cigarettes to be placed hospitably on the table. Directly opposite it is photographed a gold cover for a cheque book. It is ornamented with bands of engine-turning, and it is made in a size which will fit conveniently into one's bag when one is shopping.

In the lower right-hand corner of the page is a vanity case of black enamel, an effective background for its jeweled monogram. It is extremely narrow,—almost all smart vanity cases are—but it is large enough to contain all the usual accessories. In the same photograph are a lip stick of engine-turned gold with a cabochon sapphire in its slide, and a slender oval powder puff-box, also of engine turned gold.

At the lower left are illustrated two new bracelets, and the bracelets of this season, by the way, are characterized by their large stones. The upper bracelet is entirely of diamonds, while the lower one is of diamonds and caliber emeralds. Both are flexible, and both are of extremely fine workmanship. In the same photograph is a lorgnon which may be folded into almost nothing at all and tucked away into the glove. It is of platinum, set with diamonds.

(Right) All those absurd little necessities a woman carries through life with her may be held in this green-gold mesh bag dotted with little pearls

(Above) Economy dies an awful death when one keeps one's cheque book in a gold cover; one really must take it out on every possible occasion



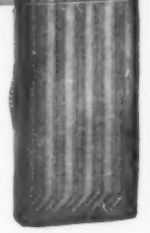
(Above) A wedding ring of platinum closely set with diamonds makes it surprisingly easy to promise to love, to honor, and even to obey

(Above) A cigarette case like this one is small enough to slip into the privacy of one's bag, yet large enough to place hospitably upon the table

Bracelets really must be set with large stones, this season,—it's being done. That mere trifle at the right of the photograph is a lorgnon. It may be folded into almost nothing at all and slipped into one's glove. Fan and gloves from B. Altman; jewels in this photograph and in the two ovals above from Dreicer

Vanity cases must be just as slim as fashion demands their owners to be, yet they must contain all the necessities of a well-made complexion. It is difficult, but this black enameled one can do it. The details in the photograph are a lip stick and a powder-puff case. Jewels in this photograph from Theodore B. Starr

MY LADY'S NICOTINE



(Above) Left, the cigarette case shown just below. Middle, a lighter of white jade set in sapphires, topped with an ornament of blue agate and white crystal. Right, white jade tray, with a white agate Billiken set in diamonds

(Above) It is much more efficient than it looks, this electric lighter for cigarettes. It is of gold shining through blue enamel, with a cabochon sapphire set in the push button that does the work

(Above) Left, an amber-tipped, collapsible, gold cigarette holder. Middle, an ash tray of white jade inlaid with a heart and a diamond of bloodstones, and a club and a spade of onyx. On right, the cigarette case of platinum and gold shown just below

(Left) A black enamel cigarette case with a band of white enamel and a monogram set with diamonds

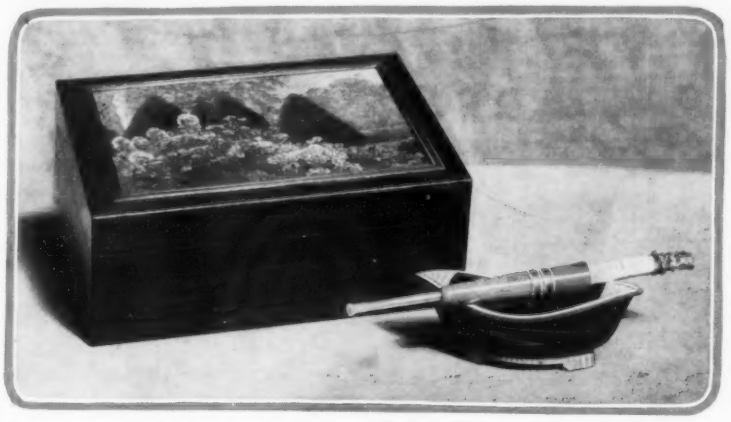
(Right) A slim cigarette case, striped with platinum and gold, with a tiny compartment for matches

(Above) A gold cigarette holder collapses to fit into this tiny gold case, which hangs on a chain or bracelet

(Above) Cigarette holders are being done; they keep one at just the correct distance from one's cigarette. These above are amber with enamel bands which cover a compartment holding a nicotine absorber—a tiny wad of cotton

(Above) It is such accessories as this that make women take up smoking as an indoor sport. It is a cigarette case of gold and platinum; upon the top is a view of a Japanese garden, exquisitely done in various shades of enamel

SMOKING ACCESSORIES FROM CARTIER



A box worthy of holding even one's most special cigarettes is this one of golden brown wood. The cover is an oil painting of a picturesque corner of a Versailles garden, and it is framed with gold. From far Australia came the amber colored petrified wood, hard as metal, for the ash receiver. Its stand and top are of blue and white enamel

CAN'T you remember the time—it is really safe to confess to it, it wasn't so very long ago—when, if a woman smoked in an American hotel, people gazed at her in wide-eyed wonder and murmured apologetically, "She must be an actress." Those were the days when, if a woman lit her after-dinner cigarette in a restaurant, the other diners stole sidelong glances at her when they thought no one was looking, while delicious little thrills chased each other up and down their backs, and they felt that at last they knew what life in a wicked city really was.

SMOKES FOR WOMEN!

And then the Ritz-Carlton hotel opened its hospitable doors, decided that women were people, and let it be known, quite as a matter of course, that no woman need leave her cigarette behind when she entered any of its restaurants. Other smart hotels quickly followed its example—and now there is no more thrill in seeing a woman smoke in public than there is in seeing her use her finger-bowl.

So far, no frightful consequences seem to have ensued from women's smoking; the world seems to go rolling on much as it did before. And the fact remains that, in the fingers of a charming woman, a cigarette is a most effective trifle,—just another weapon in her armory of coquetries.

IN STRICTEST CONFIDENCE

It doesn't seem quite fair to reveal the secrets of one's sex but really, you know, scarcely any of the women who smoke do so from a craving for tobacco. To most of them smoking is not so much a necessity as it is an indoor sport. Cigarettes, like husbands, are an acquired taste,—but cigarettes are rather painfully acquired, usually. There is no royal road to smoking. If, after earnest endeavor, and repeated efforts, one finds that she simply can not master the art, she should have enough regard for the feelings of her fellow creatures to confine her adventures in nicotine to the privacy of her own boudoir. If a woman can do it gracefully, smoking is an asset; if she can't, it's a liability. It is a most useful accomplishment, sometimes,—think how lighting a cigarette can do away with an awkward pause; think how selecting a cigarette can give one time to think.

Mere men say that surprisingly few women can tell the difference between an ordinary Turkish cigarette and one of a fine grade of Turkish tobacco. The rare woman who can tell that difference is extremely particular about her cigarettes. She goes to an exclusive shop and has them made to her order. She realizes the sensitiveness of fine tobacco, knows how carefully it must be used, and treats it accordingly. She keeps her cigarettes in a glass box with a compartment containing half a lemon; she has learned, you see, that there is something about the aroma of a lemon, something in the pungent oil of the skin, which keeps Turkish tobacco properly moist and fresh.

WHAT SMOKING LEADS TO

Perhaps the pleasantest things about the cigarette are all the little accessories that it leads to,—all those necessary absurdities that she who does not smoke may never possess. There are cigarette cases, innocent-appearing affairs of harmless gold or innocuous enamel, which appear to contain nothing more exciting than one's latest edition of calling cards. There are amber-tipped cigarette holders—they are being done to a great extent this season—of every imaginable kind, to keep one at just the correct distance from one's cigarette. There are cigarette lighters, mere trifles of enamel and gold—yes, and they really work, too. There are match safes, which one knows instinctively have come direct from Paris. There are cigarettes, slim, tipped with gold, marked with the most decorative monograms a designer can draw from his imagination, scented with the most subtle and provocative of perfumes—cigarettes that are just as feminine as petticoats. These are the things that make a woman feel she really must take to tobacco; it's a strong-minded woman indeed who can totally abstain, not from cigarettes, but from their accessories. They are the things that make many a good resolution go up in smoke and reduce many a lofty ideal to ashes.

SMART FASHIONS FOR LIMITED INCOMES

Velvet Continues to Be Formal or Informal as the Case May Demand, and Becoming Even without a Demand

That tried and trusty acquaintance, the jersey suit, is as popular on the ice as on the golf course. It has found, too, a close friend in fur; they are frequently seen together

THE out-of-door costume nowadays claims a great deal of the wise woman's attention at this season of the year, whether she intends to spend it in town or in the country. In planning some odds and ends for sports wear the long-popular wool jersey comes again to the fore; many of the winter's smartest skating and walking suits are of this warm, loosely woven fabric. Furs, such as undyed muskrat, natural and dyed opossum, Hudson seal, and raccoon, may be added at will, though the solid block of color of the jersey in its natural state is always effective against golf green or ice.

The model shown at the upper left momentarily leaves the regulation lines of the sports suit, to become somewhat Russian in effect. If fur of some sort is to be used with this suit, the buttons might also consistently be of the same fur. In the model illustrated they are of jersey. Among other colors, green, it should not be forgotten, is always available, as green is very smart this season. The straight rather full skirt is shirred at the waist under a narrow belt similar to the one shown on the coat. Like many of the season's turbans, the one sketched with this suit runs to a high point in front, after the warlike way of the helmet. It is an ideal example of a skating hat and would look well in fur, or in a dark purple velours embroidered in black soutache braid.

The satin sports skirt is a luxurious necessity for the woman spending the winter months in a warm climate. Sports satin, to be sure, is not entirely a novelty, though the satin now favored has developed durable qualities beyond those of the satin hitherto used. The skirt at the lower left of the page may be made up with excellent effect in a pastel shade or robin's egg blue or the prevalent green gold; a soft material like satin is well adapted to its desirable fulness; it was designed especially for that material. Buttons of the material and heavy silk stitching are used in decoration. The blouse shown with this skirt carries out the lines of the regulation sports blouse in oyster white silk jersey with hemstitched seams and black satin tie.

Velvet holds its own as a stuff that afternoon dresses are made of, perhaps because it is formal or informal as the case may demand and becoming even without a demand. One may find one's favorite shade in French velvet, chiffon velvet, or velvetina, to suit the taste and need. At the top of the page, at the right, is an example of a very distinctive model which could be easily carried out by a capable seamstress. Delft blue chiffon velvet might be happily combined here with silver flying squirrel, the revers and gilet might be of silver net over platinum satin or Georgette, with a small band of the fur to finish the high collar. The skirt falls into the fur band in soft plaits, thus avoiding the appearance of extreme fulness. A velvet ribbon sash in a deeper shade of blue runs through an opening in front and crosses itself at the back. Long tight sleeves with a dropped puff at the shoulder give the final touch to the costume.

The soft chiffon velvet frock and its even softer fur are in keeping with the receptive mood of afternoon. The tight puffed sleeves deserve and receive a moment's attention

A sports skirt of a very heavy quality of sports satin goes south for the winter with its owner, and that she may enjoy it to the utmost in any sport, it is made very full

This velvet afternoon suit presents just what we have always envied our brothers for having—a waistcoat pocket. The collar and cuffs are of mole edged with ermine or rabbit

The velvet street dress illustrated at the lower right of the page has an unusual long-waisted bodice with a small vest pocket for change or watch. For the shawl collar and gauntlet cuffs one might use mole edged with a narrow band of white ermine or rabbit; if desired, the fur collar and cuffs may be made detachable, and the neck and sleeves may be finished with rows of stitching, for some of the late designs from Paris evidence this kind of severity.

Between the lines from Paris comes the news that the majority of hats worn are in satin or satin antique. After the popular run of the felt and velours cloth hats of the autumn and early winter, this might indicate that many of the spring hats, especially those designed for southern and sports wear, would be of the materials used in the early spring costumes. The hats are both in large and small shapes and are severely plain.

SEEN *in the* SHOPS

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, New York

A sweater which can be worn by the elderly and the young woman is this one of knitted angora wool in a heather mixture of greens or browns; $12.75. The mushroom hat is of gray jersey cloth; $18

The new combination of materials is shown in this set which, though very youthful is also appropriate for the elderly woman when she motors; scarf. $9; hat, $6

In this light blue and yellow set of jersey knit cloth is shown the tam-o'-shanter which, since it is becoming, continues to be very popular among sportswomen; $35

An original effect is given to this set in jersey cloth by polka dots of white angora braid and this braid outlines the scarf and the turban. It may be had in green, blue, rose, yellow, and sulphur; $20

SKATING is still the popular sport for town and country, and the new sets of cap and neckpiece are especially smart when they are worn with the suits or sweaters. Heretofore scarfs have usually been knitted, but now those made of such materials as jersey cloth, suède, and duvetyn are very smart. Variety is obtained not only in the material and in the charming color combinations but also in the trimming, which consists in some instances of bright silk flowers, in others of appliqués of leather, and in still other instances of designs cut in the material and showing a bright under facing.

THE POPULAR SWEATER

A sweater which is especially suited to the slender figure is that illustrated at the bottom of the page. It is a pull-on sweater of soft rose colored yarn. The patch pockets on either side are knitted on the sweater, and the sash which runs through loops is tied in a loose knot at the front. A large sailor collar of white angora wool lends warmth. The tam-o'shanter worn with this sweater is knitted of white brushed wool. This cap may also be had in other colors such as purple, blue, rose, and green.

A COMBINATION HAT AND SCARF

In one of the shops is shown a combination hat and scarf which is excellent for motor wear for all ages and which for a young girl might serve for street wear. The hat is of stitched white felt with sapphire blue duvetyn forming the crown and the long scarf. This scarf is woven through the hat from the back, and it is finished at the end with a loose knot. It is a particularly becoming affair.

Right: The very becoming tam-o'shanter is of white wool; $2.25. The smart and comfortable sweater is of soft rose colored yarn with a white collar; $9.50

Another sweater which is particularly good because of its lightness and warmth is that illustrated at the upper left of the page. The collar fastens up to the neck or rolls back and opens in a deep point at the front. The buttons, which are of bone, match the sweater in color. The mushroom hat worn with this sweater is made of gray jersey cloth trimmed with white and blue worsted. The trimming consists of two tassels at one side and stripes on the crown. Large covered buttons of blue jersey dot the hat between the worsted stripes. This hat may also be had in other color combinations.

The set illustrated second from the upper left is made of duvetyn and comes in many shades. The turban has a small upturning brim and a full shirred crown; bright colored wool flowers trim it. The scarf is made of the same material as the hat and is trimmed with the same brilliant wool flowers. The edge is buttonholed with yellow worsted.

A NOVEL EFFECT

Something new in cap and scarf is the set shown at the upper right. It is made of jersey cloth with white angora braid. The turban has a small rolling brim which turns up in the back and comes low over the eyes in front. The top of the crown is drawn together in a rosette, and the edge is also bound with angora.

Another novelty in these sets is that shown second from the right. In the cap of knit jersey cloth the head band is cut with alternating oblongs and diamonds which reveal a bright yellow underfacing; the scarf is bordered in the same fashion. The piping is also of the yellow jersey cloth.

VOGUE PATTERN SERVICE

The Indispensable Odd Frock Comes to Spend the Winter, Still with That Simple Straightforward Air

THE patterns on this page are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 50 cents for each waist, suit coat, skirt, child's, smock, or lingerie pattern; $1 for complete costumes, one-piece dresses, separate coats, and long negligées. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, order from

VOGUE PATTERN SERVICE, 443 FOURTH AVENUE, NEW YORK CITY

Vogue patterns may be purchased at the Vogue Pattern Sales Rooms:
NEW YORK CITY: 443 Fourth Avenue
PHILADELPHIA: Empire Building (Room 304) 13th and Walnut Streets
BALTIMORE: The Flower House Studio, Charles and Hamilton Streets
ATLANTA: The Smart Shop, Connally Building (Room 203)
BOSTON: 149 Tremont Street (Room 605)
PITTSBURGH: Joseph Horne Company, Fifth and Penn Avenue
CLEVELAND: Halle Brothers, Euclid Avenue
CHICAGO: Stevens Building (Room 932), 20 N. Wabash Avenue
LOS ANGELES, CAL.: Bullocks
SAN FRANCISCO: 233 Grant Avenue, Joseph Building
MONTREAL CANADA: The Children's Shop, 15 McGill College Avenue
LONDON, E. C., ENGLAND: Rolls House, Breams Building

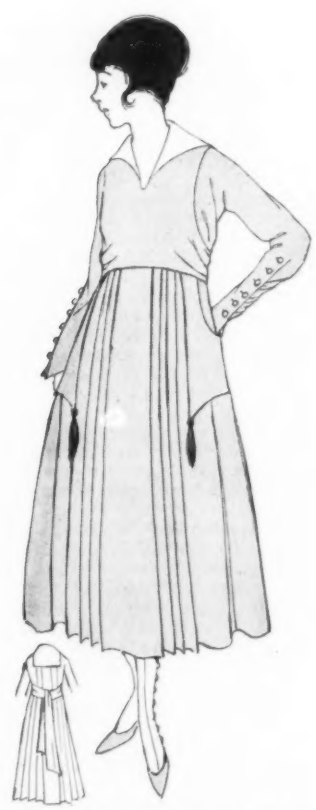
Waist No. 63403; skirt No. 63404. The long tunic of the waist adapts the chemise effect and quite conceals the fact that the skirt may be worn with separate blouses

Frock No. 63425. Serge or satin may be used for this frock. Colored wool or metal thread in fantastic colorings may be used to embroider the pockets with good effect

Frock No. 63637. Belts may be suède shoestrings, and collars, spotting their chance, may seize it, but the one-piece frock, straight and slim in its gentle insistency, wears on forever

Frock No. 63545. Smart in serge of navy blue, prunelle, or bordeaux is this frock with its trim collar of tub satin and its gay ball buttons of nickel on the cuffs and up and down the back

Waist No. 63633; skirt No. 63634. Demure in its plain satin underdress and medieval in its rich brocaded overdress is this frock: the overdress slips on and fastens on the shoulder



Frock No. 63638. Not content with the inevitable pockets, this slim and graceful frock parades them with colored tassels. In serge or satin, with Georgette crêpe or satin collar. The bodice becomes a sash

Christmas Gifts Suggestions

Did you select your Christmas gifts from the last issue of Vogue? If you didn't, here are some 300 more from which to choose. The Gifts Time Table on page 18 will tell you just how much time you still have to order.

LONG before you even began to think of Christmas, Vogue's editors were busy for you, conferring with manufacturers, salesmen, craftsmen; journeying from the *magasins* of the Rue de la Paix to the scented godowns of Peking; ransacking shop, studio, and atelier for Christmas gifts for this Holiday Number of Vogue.

Literally thousands of beautiful things have passed under Vogue's critical eye in the last four months. From them, Vogue's editors have chosen those which unite distinction, perfect workmanship, and the best shopping values.

Now though you took your Baedeker in hand and sallied out with unlimited patience, time, and credit to search for Christmas gifts, you could not possibly gather together such a collection of really exclusive gifts as those which Vogue offers you in the following pages, no matter how skilful a shopper you may be.

There is a perfectly simple and obvious reason. Vogue is an expert professional buyer, with all an expert's advantage. It shops for ten thousand women where you shop for one. It has a wide acquaintance with all the people who make exclusive things; influence to have specialties made up; years of experience in selecting merchandise and judging values.

Every bit of its knowledge and influence has been employed in choosing these Christmas gifts. They are really values, they are really new, and they are really exclusive. They appear—usually for the first time—simultaneously in Vogue and in shops or studios which originate them.

If you have used Vogue at Christmas, we need not urge you to avail yourself of its services again. If you have not—may we extend to you a cordial invitation to make up your Christmas list from the following pages and accept Vogue's assistance in this, the most taxing and difficult problem of the whole shopping year?

How to Order your Gifts

Before you send money through the mails either to Vogue's Shopping Service or direct to advertisers, it will insure prompt delivery of your gifts, and assure your ultimate satisfaction, to read carefully the suggestions on this page and the model letter given for your guidance.

December 1, 1916

Vogue Shopping Service,

443 Fourth Avenue, New York.

Enclosed is my cheque for thirty-six dollars and fifty cents, for which please send by express collect, the following articles to*

Mrs. Clifford Wood,
The Pines,
Brightwater, Oregon.

No. 387. 1 French boudoir cushion, with candy. Dec. 15th Vogue, page 72..$30.00

No. 379. 1 Wedgwood tea set and 12 cups. Dec. 15th Vogue, page 71.....$6.50

Very truly yours,

Phoebe W. Wood.

* Or draft, or money-order.

*My Second Choice**

I understand that Vogue will make every effort to secure my first choice, but in case it is impossible to do so, you may purchase for me the following second choices:

No. 357. 1 Vanity box containing candy. Dec. 15th Vogue, page 69.....$25.00

No. 389. 1 Breakfast set of porcelain. Dec. 15th Vogue, page 72.....$7.00

Very truly yours,

Phoebe W. Wood.

*Note: This is not necessary, though desirable. Your first choice will always be purchased, except where special popularity has early exhausted the stock of some one thing.

The above model letter is printed here for your guidance. This form, if followed, will simplify the work of our shoppers and prevent misunderstanding or confusion leading to mistakes

What Vogue will buy. Vogue will buy for you, without charge for its services, any article editorially mentioned in Vogue. When ordering anything that has appeared in Vogue, give date of the issue, number of the page, and order number of the article if it has one.

How to order. Simply write to the Shopping Service, stating what you want (see model letter) and enclosing cheque or money order to pay for the desired articles, or postage stamps for amounts less than $1. There are no charge accounts in the Shopping Service.

Second choice. It is not necessary to state your second choice, but it is desirable. Your first choice will always be purchased for you, except in cases where special popularity has exhausted early the stock of some particular thing. In such a case possible disappointment and delay may be avoided if Vogue has your second choice at hand.

No charge accounts. Articles purchased through Vogue cannot be charged to your personal account in the shop from which they are bought. Nor can articles be sent C. O. D. by the shop.

No articles on approval. During the busy Christmas shopping season, articles cannot be sent on approval. This is a rule of the shops against which Vogue can make no exception.

No samples. Vogue cannot promise to send samples of materials in December.

Deliveries. All articles will be sent express collect unless otherwise requested. Small articles, however, can be mailed; when ordering them enclose approximate postage and the excess, if any, will be returned to you. Gifts may be sent direct to the recipient, if desired; in such case the donor should send sufficient money to cover carriage charges.

Letters of inquiry should enclose a stamped, self-addressed envelope for our reply. We will do our utmost but cannot guarantee during the month before Christmas to answer all questions. Please write your letter and signature very distinctly.

Advertised articles. If more convenient for you, the Shopping Service will be glad to buy for you any articles shown in the advertising pages, but in buying such articles it generally saves time to write direct to the shop.

In the illustrated pages which follow and in the advertising pages of this number, Vogue places upon exhibition the best assortment of Christmas gifts offered by the world-famous shops of Fifth Avenue as well as by the scores of unique and unusual shops for which New York is famous. When your friends receive gifts selected by Vogue, they receive gifts whose value is enhanced by the fact that they are unusual; gifts which are new in idea, unique in usefulness and unfamiliar to shoppers who have to depend upon local shops for their selection.

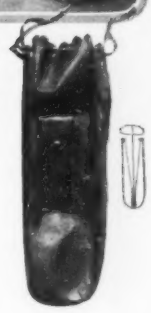
Vogue Shopping Service, 443 Fourth Avenue, New York

(417) *Above: Manicuring may take place anywhere on earth, if one is accompanied on one's travels by a case of purple ecrassé leather holding sixteen celluloid articles—everything one could wish for a most efficient manicure; the case is 14 in. long; $5.95 complete*

(418) *An over night bag, they call it, and it is fitted with all the celluloid articles to make one beautiful the next morning. It is made of black vachette lined with purple moire; it measures 15 in. by 12 in.; $25 complete*

(419) *To repair those rents which mysteriously occur on journeys is a bag of black crushed calfskin lined with silk, and containing scissors, bodkin, and puncher, silk and darning cotton; 6½ in. in diameter; $3 complete*

GIFTS TO ACT AS TRAVELING COMPANIONS TO THE WOMAN WHO TRAVELS



(420) *A bag of brown leather holds a pair of nickel shoe trees which may be folded into practically nothing at all. They fit in the pockets on either side when not in use, $3.50 complete*

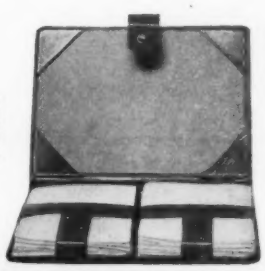
(421) *Below: The key to the situation is always at hand when it hangs on a nickel rod in a pigskin key case; 3½ in. long; 75 cents*

(422) *Above: A folding case of black long grain morocco leather holds a gold plated eight day clock. The case is 3½ in. by 3 in.; $5 complete*

(423) *Above: She that runs may write if she carries a folding typewriter. She may carry it easily, too, for it weighs only six pounds. It has the universal keyboard. It is 10 in. by 10¾ in. by 6 in. when open, and 9 in. by 10½ in. by 3¾ in. when closed; $50*

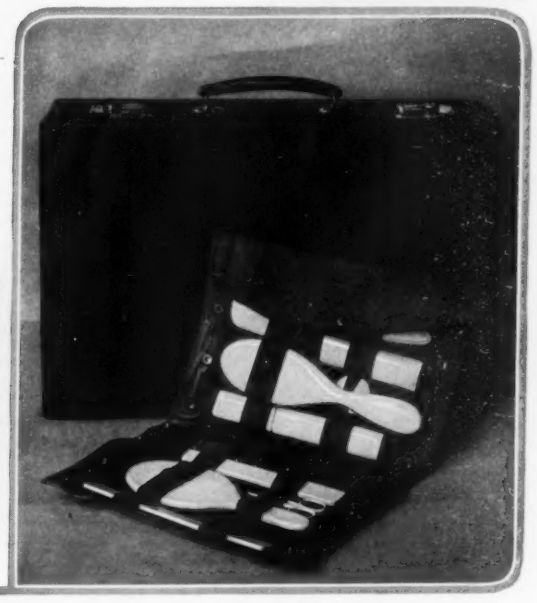
(424) *Above: Postage stamps may travel safely in a nickel holder. The holder is turned and the stamp slides neatly out; 75 cents*

(425) *Below: The note that really must be written may readily be if one carries a pad of pastel tinted gold-tooled glazed calfskin, containing a blotter and two quires of combination paper and envelopes; 8½ in. by 4 in.; $9.25 complete*



(426) *A wardrobe suitcase has all the capacity of a small trunk and at least ten times its convenience. It is covered with black enameled canvas, bound with russet leather, and lined with cretonne; $25, including hangers*

(427) *Hats and shoes are the passengers of this case of black enameled canvas. The shoe compartments are lined with flannel; $40*



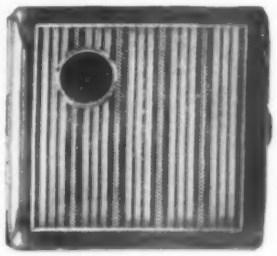
(428) *A suitcase of black long grain morocco is lined with purple moire. It contains a limousine case with celluloid fittings, which may be used separately when one wishes; it measures 12 in. by 15 in.; $35 complete*

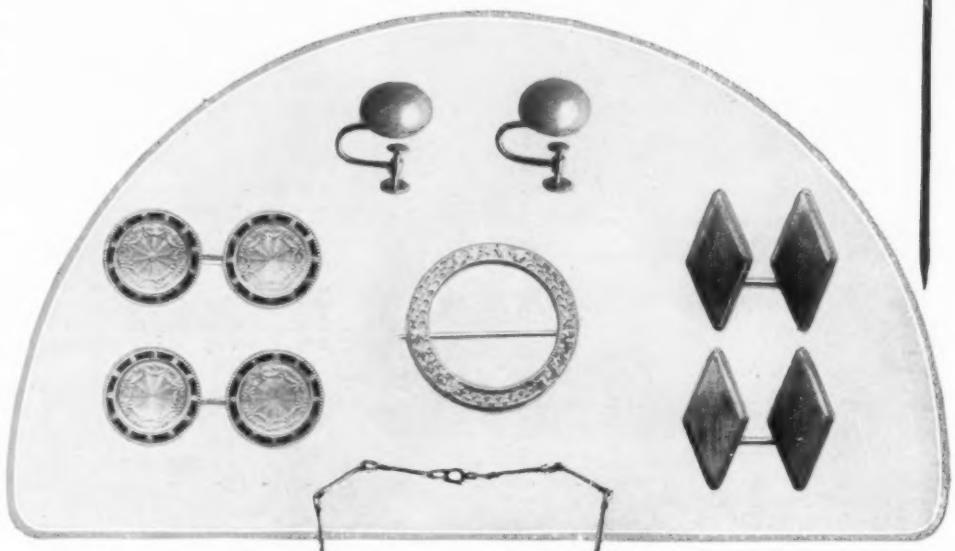
THIS CHRISTMAS ONE MAY ADD TO THE STORE OF FAMILY JEWELS

BY PRESENTING A JEWEL TO EVERY MEMBER OF THE FAMILY

(429) *Left: Any feminine member of the family who does not permit her hat to go out without a veil will be glad to receive this veil pin with a hat pin to match. Both are in 14-karat gold: veil pin, $2; (429A) hat pin, $1.25*

(430) *Extreme right of page: For the young boy is this gold scarf pin of a circular design with one square sapphire; $3*





(431) *The young man of the house will realize the value of Christmas if it presents him with this silver cigarette case. It has room for ten cigarettes, it is engraved, and it has space for a monogram; price, $7*

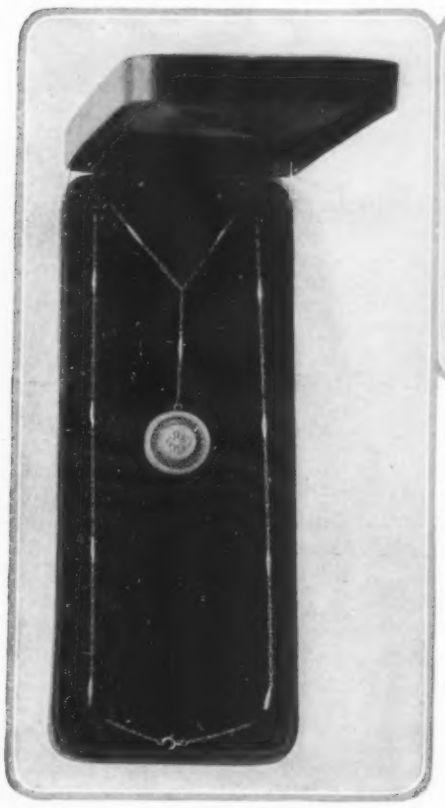
(432) *Above: These gold button cuff links with lines radiating from the center and with black enamel rims may serve to reconcile the father of the family to the spirit of holiday expenditure; price, $10 a pair*

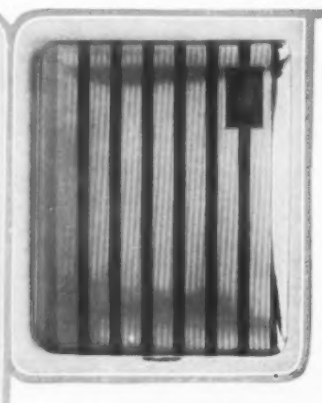
(433) *Above: Cuff links for the young man should really be very simple matters, and so they are, if one presents him with these diamond shaped cuff links. They are of gold with blue enamel rims around the edge; price, $11 a pair*

(434) *Below: Gold chain with enameled links supporting a locket of green gold which is enameled to match the chain. The locket is ornamented with a platinum design and is set with a diamond. The pierced work is platinum. Inside is a piece of felt for perfume; $50*

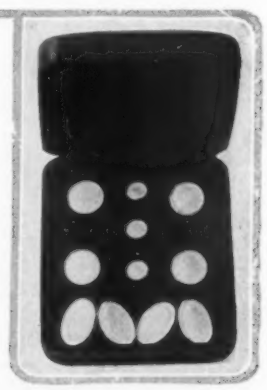
(435) *Top of page: The woman who would like to emphasize the pink curve of a shapely ear can have her reasonable wish gratified if some one will present her with these button earrings. Each is made with a fine reconstructed pearl and with gold clasps; $12.50 a pair*

(436) *Middle, above: Among the many devices which make the ways of the young girl pleasant, especially at Christmas time, are such little decorative additions to her costume as this round pin of sterling silver, which is set at sparkling intervals with rhinestones. The circlet is 1 in. in diameter; $4.25*





(437) *Above: A Christmas present which rightfully belongs around the neck of the young girl is this hand-wrought silver chain which is set with sardonyx or with opal matrix; $15*



(438) *Sterling cigarette case, striped with gold; no charge for monogram; 4 in. long; $17.50*

(439) *A present for the young man is this vest set of mother-of-pearl and silver; price, $5.50*

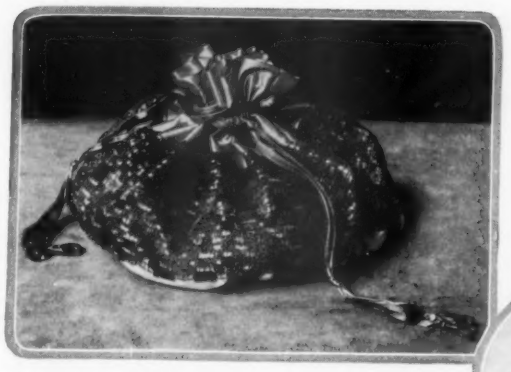
(440) *Bar pin of white gold with filigree pattern, which is set with two pearls and one diamond in the center; $15*

(441) *Bar pin of platinum and gold, which is set with four pearls and one pink tourmaline; 2 in. long; price, $25*

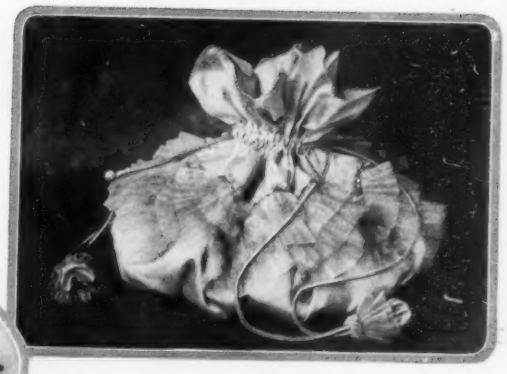
(442) *Middle above: A casque comb with five prongs and a rhinestone top. It may be had in amber or in demi-blonde shell; the top measures 2½ in.; $2.50*

(443) *The young girl will remember with pleasure the Christmas which gives her this white or green gold flexible bracelet. It has an engraved design; $10*

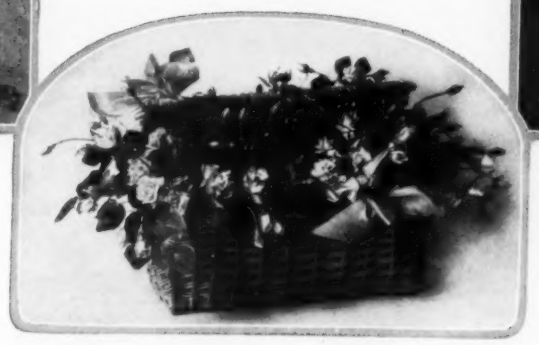
CHRISTMAS INVESTMENTS WHICH RAISE HIS STOCK WITH HER



(350) *Above: This charming satin bag may be had in pink, blue, or rose colors. It has a very wide band of silver lace through the middle, and the draw-strings are of gold braid with jade pendants on the ends; $9*



(351) *Above: A pink silk bag has two tulle frills of a matching shade, headed by a gold cord. Gold cord also forms the draw-strings, at the ends of which are tassels of silk and tulle; filled with 2 pounds of candy; $12*



(352) *Above: A willow hamper, painted lavender, is filled with sweetheart roses or pink mignon roses, 14 in. long. The price varies according to the flowers and the quantity from $10 to $12*

(353) *Middle below: This imported Florentine flower pot contains an arbor-vitæ, grown from the seed. The arbor-vitæ is an evergreen shrub of the pine family; pot, 4½ in. in diam.; $2.50 complete*

(354) *Willow baskets with Japanese handles are filled with a profusion of the sharp-pointed pandanus, with azaleas, with Crotons, and with ferns. The baskets are 25 in. high and 12 in. in diam.; they vary in price from $10 to $12 according to size*

(355) *This flower box, 16 in. long, is made of hand-woven leghorn and is trimmed with birch bark. It may be had filled with aralia and marantha, both plants with ornamental leaves, maidenhair ferns, and two kinds of spiderwort. According to the plants and flowers it varies from $10 to $15*

Photographs from Bradley and Merrill in this section

(356) *To present her with a box of candy may be the conventional thing, but there is nothing conventional about this unusual box made of metal, which is strikingly painted in orange and black with touches of blue. It is about 10 in. in diameter and filled with 5 pounds of candy; $7.50*

(357) *Most appropriate for the cover of this vanity box containing one pound of candy is the French gilt picture frame which contains an old tinted print. This picture frame cover lifts up and discloses a mirror; lining of blue brocade silk; 12 by 9 in.; $25 filled*

(358) *This Japanese candy box is of pink brocaded silk with Japanese embroidery in colors such as blue, or green, or pink. It is edged with gold braid and finished on the top with pink and green silk tassels and colored beads. The sections are of china; 8 in. in diameter; $25 filled*

WHILE THE CHRISTMAS LIST IS STILL INCOMPLETE,

THE INTERIOR DECORATOR OFFERS SUGGESTIONS

(359) *Above: A mirror of good quality is framed in burnished gold, of Italian design. The frame has an old-fashioned garland decoration; 13 by 22 in.: $12.50*

(360) *Above: Three tined brass toasting fork with a long brass handle; fork is 24 in. long; price, $2.50*

(361) *Above: Corn-popper of hand wrought iron with wire net basket. Lid has raised design; 27 in. long; $7*

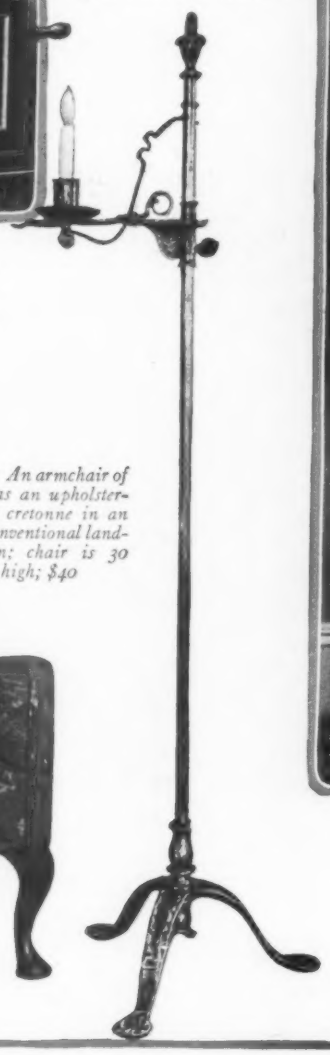
(365) *Right: Tall vase of blue toned gold glass with three handles; the vase is 12 inches high; price, $25*

(366) *Below: A basket is made in black vellum with soft toned Japanese design; 13 in. high; $6*

(367) *Right: A carved oak side chair with waxed finish and Italian design comes with muslin seat, ready to be upholstered, $45; upholstered in red velvet, $60*

(362) *Above: A cabinet in antique effect to hold a phonograph and a dozen records. It is lacquered in red, blue, and gold. Equipped with a Sonora of the best grade; price, $400*

(363) *Below: Hand-wrought iron loom lamp, wired for electricity inside; 5 ft. 6 in.: $50 complete*



(364) *Below: An armchair of mahogany has an upholstering of bright cretonne in an interesting conventional landscape pattern; chair is 30 inches high; $40*

(368) *Above: Combined lamp and table of red lacquer with raised gold decoration; accompanying shade of cut out parchment with inner silk lining 20 in. in diameter, rose or blue silk lining; $49 complete*

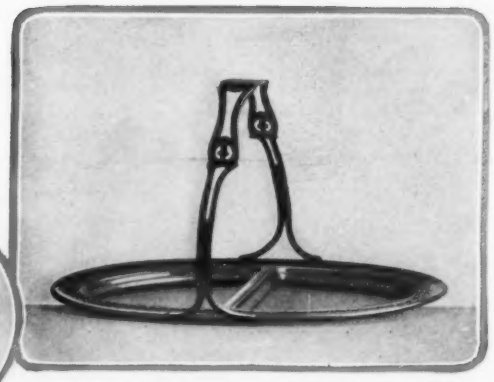
(369) *A small hanging mirror with a frame of black raised lacquer is 38 x 22 inches; price $29.* (370) *A red lacquer chair with a gold scroll work design and a brocaded seat in red or blue; price, $14.50*

TO THE HOSTESS FROM

A HOST OF FRIENDS

(371) *A Coalport sandwich plate with a floral decoration in soft tones of blue, red, and green. The holder is of silver plate; the handle of it is wound with wicker; $5 complete*

(376) *Above: Sterling silver dish intended to be used for hot rolls; the edge is pierced and engraved in a design and the sides curve upward; diameter, 9½ inches; $21*



(377) *Above: A sterling silver oval mint basket the edge of which is pierced in a simple design. The openwork handle is engraved and there are two compartments; diameter 6½ inches; $8*

(372) *A sterling silver hexagonal sugar bowl, constructed on simple lines, is lined with gold; a sterling silver cream pitcher is of like design; price of pair, $23.* (373) *The slender silver trophy pitcher is also lined with gold; $40*

(375) *Middle, above: In asparagus tongs of Dutch silver, the prongs are ridged on the inside and have a Dutch pattern outside; the handle of the tongs is ornamented with an elaborate design; 9½ inches long; price, $19*

(378) *Above: The vicious circle of a cocktail tray is carried out in mahogany, with a fighting cock inlaid; he appears in all his natural colors. This tray bears no tales but cocktails, it would appear; 15 inches in diameter; $7*

(374) *Above: A modern Wedgewood china breakfast set has a floral decoration and a jade green edge. The set consists of 17 pieces; $26.50; with tray, $30.* (374*A*) *The tray is of white enamel with folding legs; tray alone, $3.50*

(379) *Above: A modern Wedgewood porcelain tea-set in cream color consists of sugar bowl, cream pitcher, and teapot; $2. Teacups to go with this set may be obtained for $4.50 a dozen; salad plates, $3 a dozen; salad bowl, $2*

(380) *Left: On the short handle of a Dutch silver nut scoop rides a tiny silver ship in full sail; on the wide silver bowl appear more ships, to suggest those foreign parts from which nuts are brought; 2 inches long; price, $3.50*

CONSIDER THE INVALID; HERE ARE SUGGESTIONS FOR CONSIDERATION

(381) *Above: The basket is blue and oval, with a blue ribbon decoration; the contents are oranges, pears, apples, and persimmons, malaga and hothouse grapes, two jars of candy, and a small jar of glacé nuts; $15*

(382) *Above: A jardinière or basket holds an Auracaria plant decorated with a ribbon bow of one's favorite color. It may be had as illustrated at $28; in a less expensive jardinière; from $5 to $15*

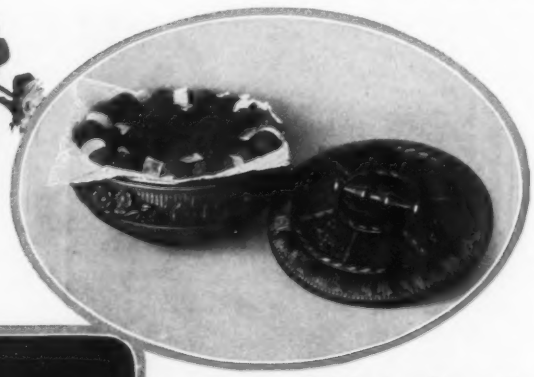
(383) *Above, left: Real Venetian glass bottle 11 in. high, with a glass stopper of flowers in colors; blue or green; $8.50 delivered*

(384) *Above, right: A bottle of dry smelling salts about 3¾ in. high, and to be had in any of these colors, orange, lemon, violet, purple, old rose, pink, or Balkan blue. The delightful scent lasts six months; $2*

(385) *Above: A bag filled 8 in. high with balsam may be chosen in any of several gay patterns of cretonne; in a pretty green box; 75 cents*

(386) *Left: A piquant bit of color is this yellow-enameled willow basket, holding a wealth of pompon chrysanthemums or yellow mignon roses; basket 16 in. high; according to the flowers and quantity; $10 or $12*

(387) *Above: Over the blue of shirred satin is Valenciennes lace and hand-embroidery; then comes a circle of blue satin flowers, and an edge of the lace; the whole is a pillow. Complete with 3 pounds of candy; $30*



(388) *Above: Dainties in a dainty setting are offered in this dull gold wicker Japanese work basket, lined with pink silk, filled with 3 pounds of candy; 6 in. diam.; $16.50*

(389) *Right: Breakfast set of fine grade American porcelain, decorated in color, may be had in pink, blue, or yellow; $7.* (390) *To accompany the breakfast set is an exquisite ivory white and hand-decorated tray, which is possessed of handles for lifting, and accommodating legs that fold under when desired in order that the tray may be carried about like any ordinary tray, or which may be unfolded to stand on either side of one to hold the tray up when one is in bed; 15 by 25 in.; $19*

(391) *Middle, above: A cover for a single bed is made of pink crêpe de Chine trimmed with cluster tucks of Georgette crêpe, Valenciennes insertion and lace, and a rosebud crescent; $39.* (392) *A 24-inch pillow to match; $18.50.* (393) *A bed jacket also of flesh colored crêpe de Chine with cluster tucks of Georgette crepe and the narrow lace; lined with albatross; $18.50.* (393A) *The three-cornered sleeping cap consists of Valenciennes lace, ribbon rosebuds on top, and a ribbon chin strap; $5.75.*

WHEN THE DÉBUTANTE SETS FORTH ON HER WEEK-END JOURNEY, SHE TAKES THESE CHRISTMAS GIFTS ALONG WITH HER

(394) *Above: A woman may just as well attempt to travel without a ticket as without a hand-bag. This one is of gray suède or mocha and, like all Gaul, it is divided into three parts. It has mountings of silver and a silk lining; 7 in. long; price, $9.75*

Two Photographs by Ira L. Hill

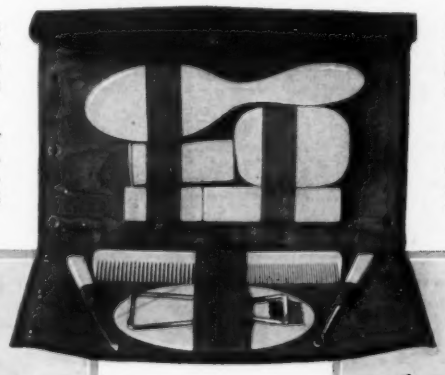
(400) *Above: This luminous wrist watch is always on duty, for the numbers on its dial shine in the dark. It is of solid nickel on a black leather strap; $4.* (401) *The riding crop is an imported affair of kangaroo hide with a top of ivory; $14.50*

(395) *No matter what sports are planned by one's hostess, a sweater will be essential. This one, which slips over the head, is of heather mixture and is collared with white jersey; $10.50.* (396) *The brushed wool scarf is in colors striped with white; 2 yds. long; $2.25.* (397) *The hat has a soft toned knitted crown and a purple cloth brim; $15*

(398) *There are coat sweaters designed for those who feel they never can enter a sweater by the overhead route. This one is of light brown cashmere yarn; collar, belt, and pockets of grass green wool; $16.50.* (399) *The hat and scarf, which travel together, are of brown jersey cloth. The scarf has conventional flowers in brown and blue leather; $18, complete*

(402) *Left: When one is caught in the rain in the very middle of the golf course, the thing to put up is an umbrella of Scotch plaid silk with a Malacca handle and a pigskin wrist loop; 22 in. long; $10*

(403) *Below: the least of the burdens of the week-end débutante would be a suitcase of black enameled duck, covering bass wood; 18 in. long; $7; and sizes in between up to 26 inches long. The price is $9*



(404) *Right: Preparedness means peace of mind—it is always best to take an umbrella on one's travels. This black silk one has a silver knobbed Malacca handle with a braided leather strap; $5*

(405) *Below: Celluloid essentials of a successful toilet are placed on a removable easel which leaves extra room for packing in this morocco bag; in colors; 12 in. long, 8 in. wide, and 7½ in. high; $69*

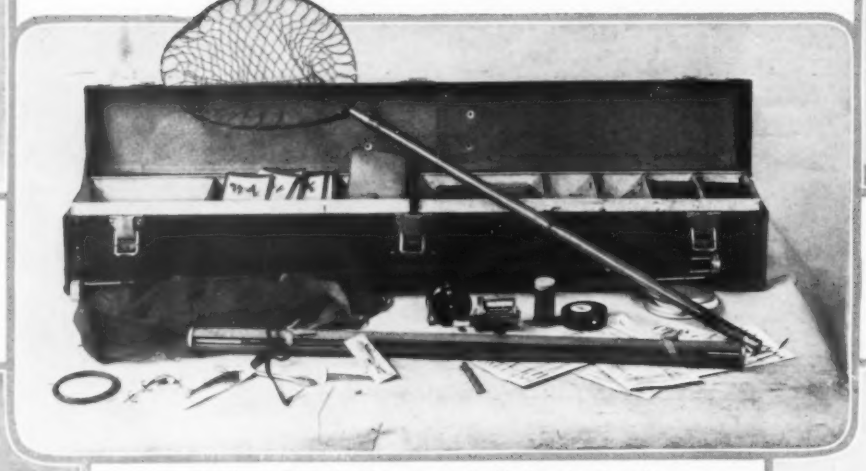
(406) *Above: If one's limousine contains an unostentatious black morocco case with celluloid fittings, it doesn't make any difference how long the journey may be; 12 in. long and 7 in. wide; $5*

FOR DIRECTIONS FOR ORDERING GIFTS, SEE PAGE 66

THE GIFT THAT IS ALL READY TO PLEASE

THE MOST DIFFICULT-TO-PLEASE YOUNG MAN

(407) *After you have found the honest man, the thing to do is to give him the lantern. This one is an electric light; the current is turned on by raising the handle; 10 in. high; price, $3.75*



(408) *Above: If fishing happens to be his favorite vice, then a complete fishing outfit contained in a waterproof trunk was made expressly for him. There are two rods, two reels, a landing net, and all sorts of mysterious looking rods and flies. The trunk, which is 40 in. long, has a handle and a shoulder strap; $50 complete; $15 for trunk alone*

(409) *A flask is a perfectly innocuous gift, if the contents are left to the recipient's discretion. This silver-mounted one, covered with red patent leather, has a detachable cup; 6½ in. high; $17.50*

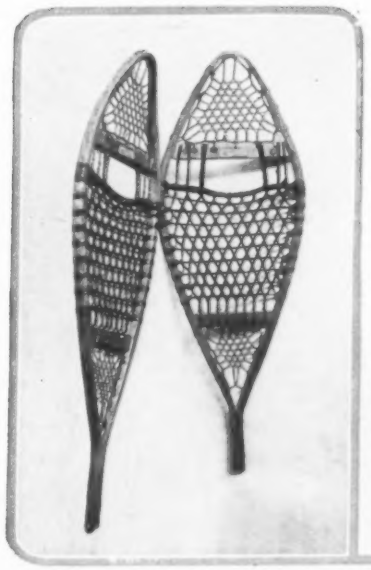
(410) *Above: Those troublesome liquids which travel with one and eternally spill may be contained in small glass bottles fitting into nickel covers,—and spilling simply can't be done; 5 in. high; $1; 3¾ in. high, 75 cents*

(411) *Cups are most welcome articles of furniture, sometimes. This assortment of them has a convenient habit of fitting into a nest, all under the same cover. They are of nickel lined with gilt; price, $5 complete*

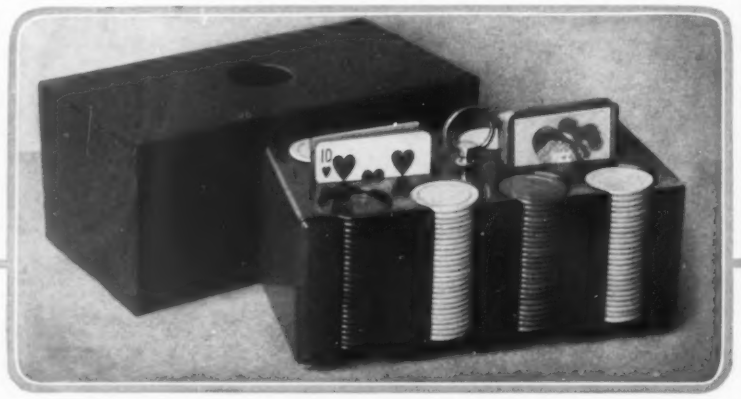
(412) *Left: A golf ball cleaner in leather case with strap for attaching it to bag; $1.25.*
(412a) *Right: A golf ball cleaner in rubber pouch, 50 cents*

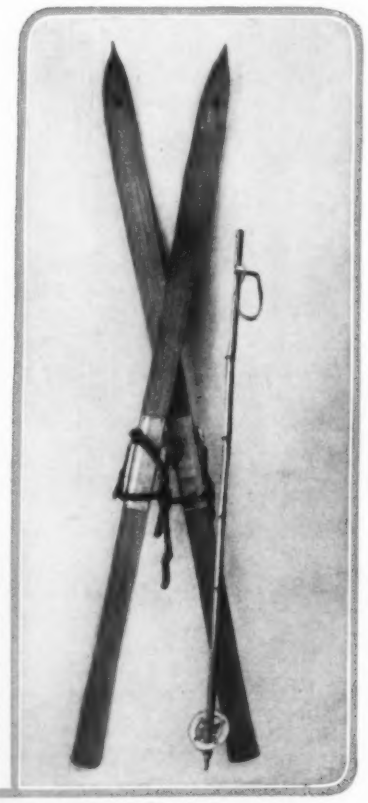
(414) *Above: Motors may stray from beaten paths if one brings luncheon in a case of enameled duck; its fittings include a sandwich tin and two pint thermos bottles; 16 by 12 in.; $9.50; $5 without bottles*

(415) *Below: If poker is his favorite indoor sport, he will welcome this set. Two packs of cards and 200 chips fit into a mahogany finished container which in turn fits into a box of a material resembling leather; $5 complete*



(413) *Snow-shoes make one hope for a long winter. The one on the left is man's size,—13 in. by 48 in.; $6.75 a pair. The one on the right is child's size. Those of child's size and woman's size range from $5.50 to $7*





(416) *White ash skis have buckles permitting one instantly to remove the skis when occasion demands: man's size, 7½ ft.; $9 a pair; woman's, 6 ft.; $7.25; youth's, 6½ ft.; $7.75.* (416A) *Ski pole, 4½ ft. long; $2.50 a pair*

WHAT TO GIVE *for* CHRISTMAS

On this and the pages following you will find a list of Christmas gifts, carefully selected and arranged. From baby to grandmother, all are taken care of; the suggestions run from furs at $5,000 to dainty inexpensive gifts costing but a few pennies. Not only is the name of the article given under its appropriate classification but the numbers of the pages on which you will find the articles described and, perhaps, illustrated. Unfortunately a number of advertisements displaying gifts were received too late to be classified. A glance through the advertising section will reveal many articles that are no less attractive because they have escaped mention.

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***Note:** The above list forms a complete index for this issue of Vogue, including all those suggestions for Christmas Gifts that are shown in the editorial as well as the advertising pages. In ordering gifts through Vogue Shopping Service please follow directions as given on page 16.*

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Note: The above list forms a complete index for this issue of Vogue, including all those suggestions for Christmas Gifts that are shown in the editorial as well as the advertising pages. In ordering gifts through Vogue Shopping Service please follow directions as given on page 69.

the soup of the epicure

The brain behind the dinner

Serving Franco-American Soups is one of the marks of the shrewd home manager. It indicates that she has *thought.*

"Because I use the Franco-American, my soup is *always* good. I save my cook's time to make the rest of the dinner better. I have at my instant disposal a new and delightful variety of soups, many of which cannot be made at home."

Arguing something like this, she rightly concludes that she practices a genuine economy in the regular daily use of Franco-American Soups, because she converts the money she spends into the largest possible returns in social satisfaction, health and convenience.

Franco-American Soups have finesse, the inimitable French touch, a flavor at once exclusive and *distingué.*

Perhaps your preference is for a thick soup. Then let the Franco-American Mock Turtle, the Vegetable thick, or the Ox Tail thick tell your palate a new story of how rich, delicious and satisfying a soup can be.

Twenty cents the can—Double size, thirty-five cents

Merely heat before serving ***At the better stores***

Franco-American Soups

Selections:

Tomato	Chicken Consommé
Mock Turtle	Chicken Gumbo
Ox Tail, thick	Clam Chowder
Clear Ox Tail	Chicken
Consommé	Beef
Bouillon	Pea
Julienne	Mulligatawny
Clear Vegetable	Mutton Broth
Vegetable, thick	Green Turtle, thick (45c)

Clear Green Turtle (60c)

Franco-American Broths for Invalids and Children
Beef—Chicken—Mutton—15c the can

THE FRANCO-AMERICAN FOOD CO.

Useful Christmas Gifts

Three booklets issued by the Tiffany Studios entitled, "Suggestions for Gifts" and "Tiffany Desk Sets" and "Tiffany Lamps" will prove of assistance to Christmas shoppers desiring to select gifts which are attractive and useful and which will be welcomed by the recipient. Copies of these books containing illustrations and prices will be sent to those interested upon request.

TIFFANY LAMPS

TIFFANY CANDLESTICKS

TIFFANY FERNERIES, FLOWER HOLDERS, TRAYS AND COMPORTS

TIFFANY DESK SETS

Special facilities for forwarding mail orders.

TIFFANY STVDIOS

MADISON AVENVE AND FORTY-FIFTH STREET

NEW YORK CITY

(444) This candy box of tin enameled in black with colored decorations, with one pound of cream caramels; $1.50; box alone, 85 cents; 2 pound box with candy, $2.50; box alone, $1.

(445) A bottle for salts has an enamel top which is set in silver. The enamel may be had in any color and the salts also may be had in any color to match or contrast with the enamel; $1

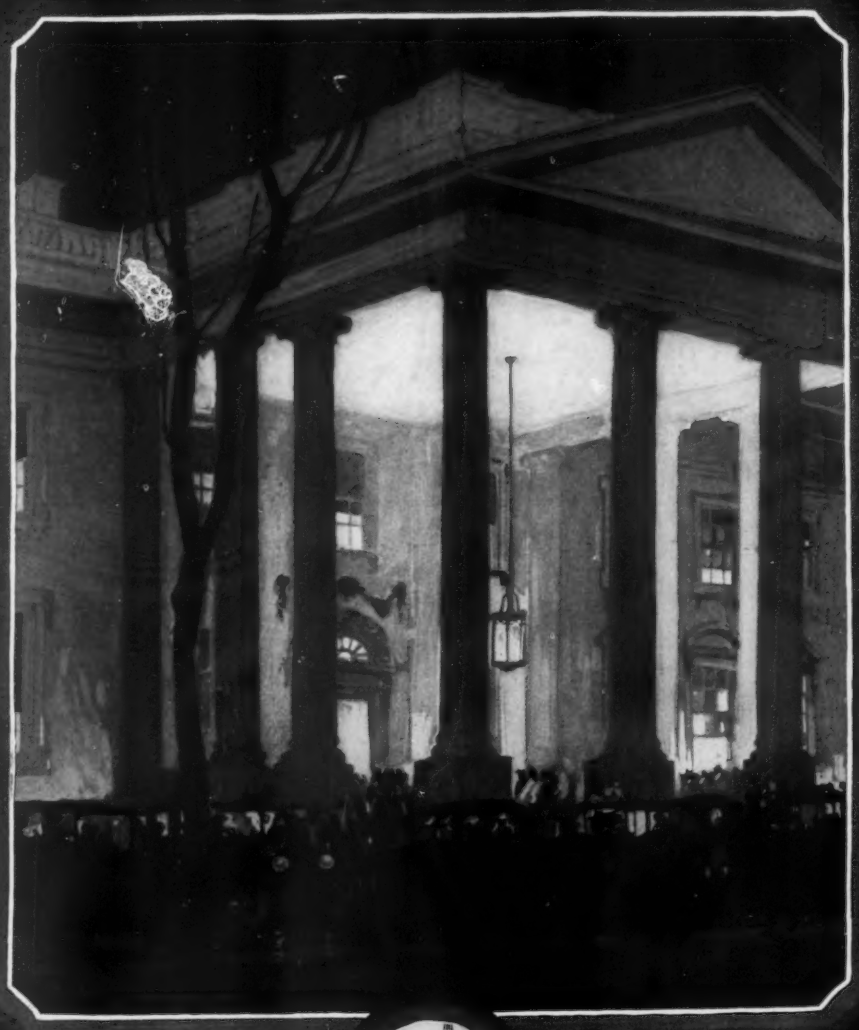
THESE ARE TRIFLES WHICH GO TO MAKE UP A WHOLE MERRY CHRISTMAS

(446) Pink or blue silk vanity bag with mirror and puff; 50 cents. (447) Lace covered vanity case with rouge or powder, mirror and puff; 1½ in. in diameter; sold in sets of 6 for $1.74

(448) Left: In this small work basket of pink cretonne which is covered with gold net and lace, are to be found the ever-needful thread, thimble, and needles; 4 in. in diameter; 50 cents

(449) A graceful cologne bottle of frosted glass is delicately engraved; 5 in. high; $1.50

(450) Decorated earthenware jar; filled with rose leaves; cylindrical box of East Indian incense, oriental paper covering; bundle of sandalwood fagots tied with beads; package of black bars of incense; whole group, $3.35



Reception to the Diplomatic Corps, The White House, Washington, D.C.

AS a general thing the selection of Goodyear Cord Tires is prompted by a sense of the practical quite as much as by a sense of discrimination. For, just as these tires are more distinctive in appearance, so are they more enduring in service; just as they are more comfortable, so are they more free from hazard; just as they are more to be desired, so are they more to be trusted. They are "first family" tires the country over—purely by right of quality.

GOODYEAR

AKRON

Cord Tires

Distinctive Table Linens

Reg. Trade Mark

When you begin to explore the field of Table Linens in search of things that are more beautiful and elaborate than the common run of goods, you must inevitably come to "The Greatest Treasure House of Linens in America".

515. *Scalloped Damask, Breakfast, Luncheon and Dinner Cloth with Napkins to Match.*

Our stock of high quality goods in all their infinite variety far eclipses the ordinary resources of stores that do not specialize in Linens. Repeatedly we hear the comment made that "the only place in New York to get Linens is at McCutcheon's".

French and Italian Lace, in Filet, Crepon, etc., combined with hand embroidery; handsome and attractive hand embroidery from Madeira; marvelous plain, fine Damask whose quality causes it to shine with satin-like sheen.

We have many special kinds of Linen wares not to be found elsewhere. In our search for original styles we ransack the corners of the earth. From China, India, Sicily, Mexico, Spain, Porto Rico, Russia, etc., we import odd handiwork on Linen for the housewife who wants novel and distinctive things to give a touch of originality to her table.

Send for catalogue, "Housekeeping Linens"

Orders by Mail Given Special Attention

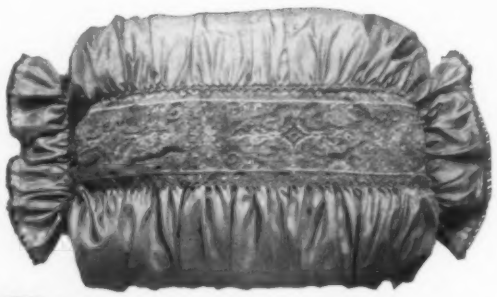
James McCutcheon & Co.

Fifth Ave., 34th & 33d Streets, N. Y.

(451) *Black basket trimmed with silk and gold cord; lining in rose, old blue, or green silk; 8 spools of colored silk, pincushion, needlecase; 5½ in. in diameter; $5*

CHRISTMAS GIFTS FROM WHICH THE BOUDOIR MAY BENEFIT

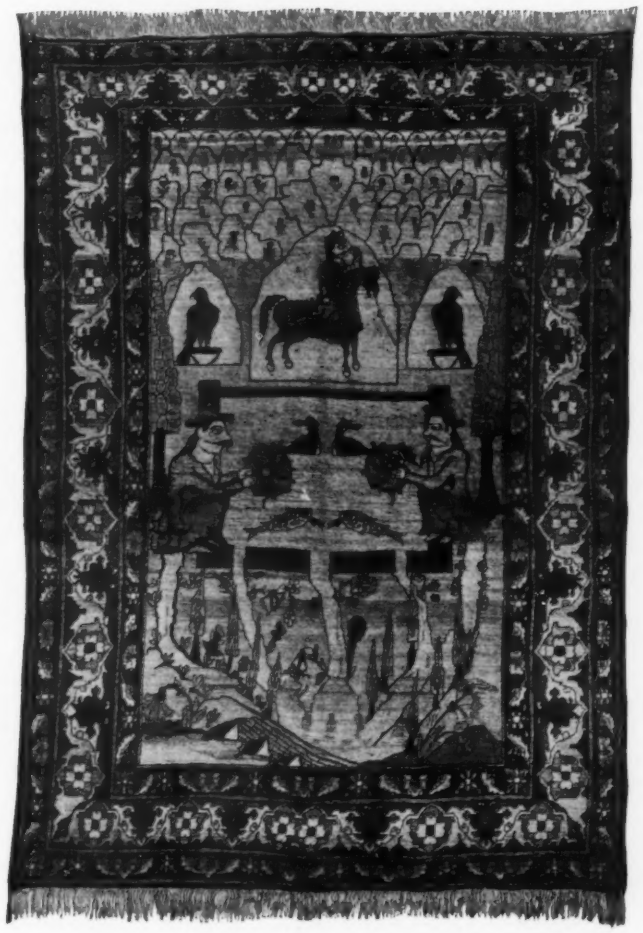
(452) *This taffeta sewing bag is on a covered metal frame, and it is corded in rows; 15 in. long; $4.50*



(453) *An oblong pillow is of rose, blue, or gold silk with a gold lace band through the middle. It is furnished with gold galloon, 18 in. long; $5.98*

(454) *Left: A round frilled cushion is made of Florentine silk, in rose, blue, gold, and black; 18 in. in diam.; $2.65*

(455) *Fan of soft brown Japanese paper with design in gay colors and imitation jade bracelet, $1.49.* (456) *Talcum jar with powder covered with Japanese gold brocade; $2.39.* (457) *Cream color Japanese lacquer lamp with silk shade; base decorated in soft colors; 14 in. high; $5*



The above is an illustration of a Persian Sedjade of Kirmanshah weave, size 6 ft. x 4 ft. 1 in., price $195.00

EASTERN RUGS FOR GIFTS

In the above design can be seen the attempt of the weaver to depict in wool an idea of the sports characteristic of the early periods of the East.

In the upper field is shown the huntsman, with falcons, while below two fishermen, with rude nets are engaged in fishing a stream which flows to a pool beneath.

It is but one of a great number and variety of unusual Rugs in our stock, which serve as gifts of lasting interest and pleasure.

W. & J. SLOANE

Direct Importers of Eastern Rugs

Interior Decorators Floor Coverings and Fabrics Furniture Makers

FIFTH AVENUE AND FORTY-SEVENTH STREET, NEW YORK

WASHINGTON, D. C. SAN FRANCISCO, CAL.

Opera Wraps

Distinctly different

Luxurious fabrics, rich colorings and wonderful styles.

TAILOR SUITS, FURS
ONE PIECE FROCKS AND
COATS FOR ALL OCCASIONS

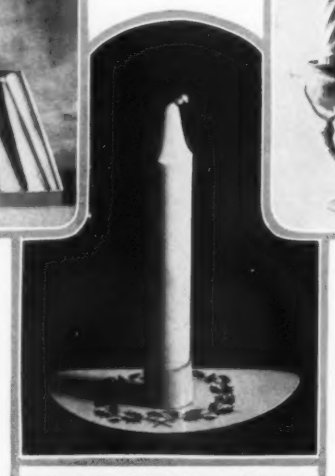
All our furs are made of the choicest pelts, by expert furriers, in our own workrooms on the premises.

Stein & Blaine

Furriers and Ladies' Tailors

8 and 10 West 36th St. New York

CHRISTMAS *by* CANDLE-LIGHT



(458) *Above: A candlestick of white peasant ware with lines of blue holds a candle 12 inches tall; the candlestick is 9 in. high; $1.50. Extra candles are $3.50 a dozen*

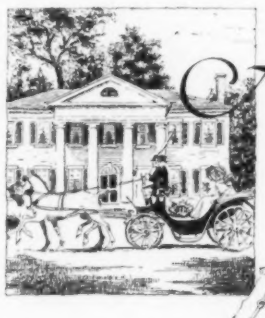
(461) *Above: In the graceful simplicity of this two-branched candlestick lies its novelty. It may be of gold, green, or brown bronze as one chooses; 9 inches high; $10*

FOR DIRECTIONS FOR ORDERING GIFTS, SEE PAGE 66

(462) *Upper left: Some people have a charming custom of burning candles at the windows on Christmas Eve. Candle holders of white enameled tin with holly wreaths are $2 a dozen; red candles, $1 a dozen*

(459) *Right: A lamp screen of heavy crash stenciled in gay colors is mounted on a black Japanese lacquered stick; 18 in. high; $3.* (460) *The white china candlestick is decorated in a pink and blue design; 6 inches in height; $1*

(463) *Below: A box tied with a silk cord contains a block of sandalwood and a suède bag holding a fragrant mixture of frankincense and myrrh, which is to be burned on the block; the box measures 4 by 3 by 2 in., $1 complete*



Aristocrats

THEN · · · NOW

Leather has had its day!

It gave the final touch of quality to the perfectly appointed carriage of past years. · · · Now, however, it is Duratex that imparts the air of smart distinction and correct style. Duratex is as fine as the finest leather and surpasses it in beauty and wearing qualities. It is the nation's smartest dress for motor cars. · ·

DURATEX

"BETTER THAN LEATHER"

Children are safe in KAYNEE

From the raw material, thru the processes of production to the finished article, every detail of manufacture, mechanical and human, is hedged about with the strictest observance of the laws of sanitation, hygiene, cleanliness.

The individuals who come in contact with the goods and the garments are constantly taught the imperative need of personal hygiene. The elements of cleanliness and thoro quality, with absolute correctness in style and accuracy of fit are permanent in their actual application.

KE KAYNEE KE QUALITY ALWAYS

Every garment is hand-tailored, inside and outside and fully guaranteed as to workmanship and all colors are sun and tub proof.

On sale at every great store and ten thousand lesser thruout the country and in greater New York

The largest, most humanely governed plant of its nature in existence. Visitors always welcome.

The book "CONTRAST" tells the true story of this big business. Every mother and father should read it. A postal request will bring both this and our oval album of models.

THE K&E KAYNEE K&E CO.
(K&E Blouse Makers)
KAYNEE BUILDINGS CLEVELAND

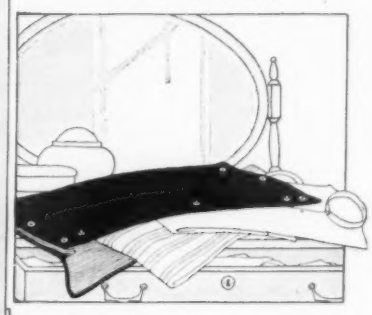
SALESROOMS
New York . 220 Fifth Ave.
Chicago . 605 Medinah Bldg.
Detroit: 318 Broad'y M'k't Bldg.

LETTING THE CHRISTMAS GIFT OUT OF THE BAG

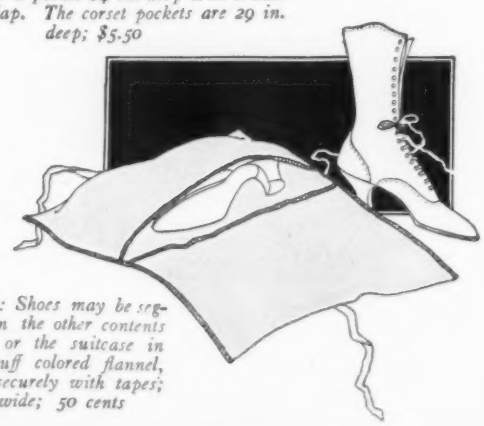
FOR DIRECTIONS FOR ORDERING GIFTS, SEE PAGE 66

(464) Most laundry bags are necessities; this one is a luxury. It is of gay cretonne, buttonholed all along its boundaries with ribbon. The long slit in the middle which is a most convenient development, fastens with tiny buttons; $3.75

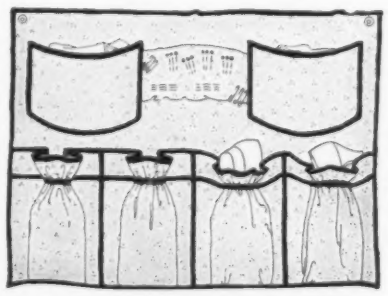
(465) Above: When shoes and corsets are not engaged in their arduous duties, they may repose in this bag of art ticking, of any preferred color. It may shelter fourteen pairs of shoes, each pair in a pocket 14 in. deep with a dust excluding flap. The corset pockets are 29 in. deep; $5.50



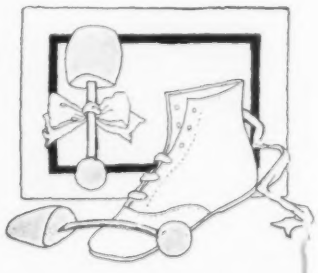
(466) A man's shirts may travel de luxe in this silk-lined case of fine grained black seal. It may be either folded to fit into a bag or spread out, when occupying a suitcase; 10½ in. wide and 22 in. long; $4



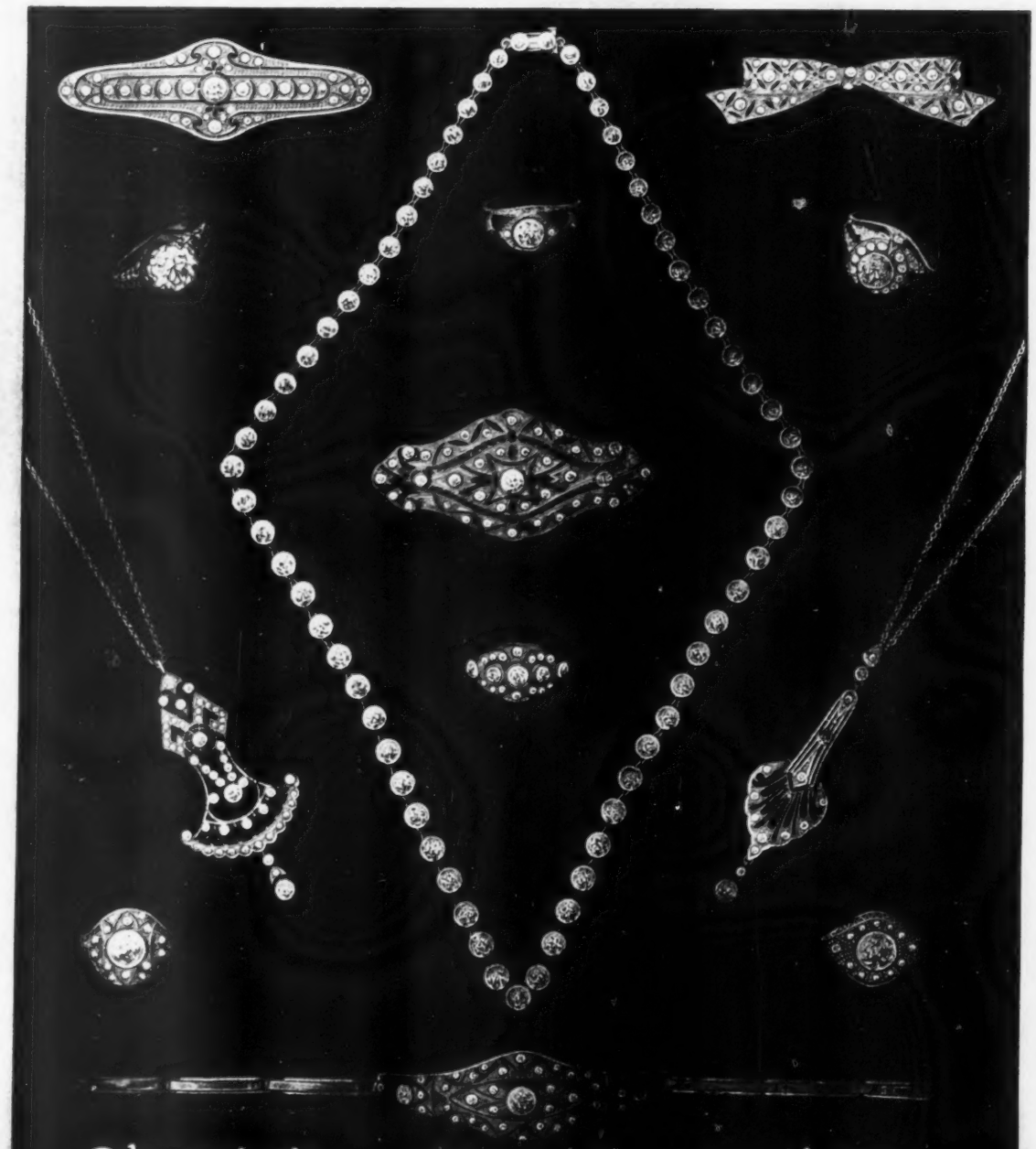
(467) Right: Shoes may be segregated from the other contents of the bag or the suitcase in a bag of buff colored flannel, which ties securely with tapes; 15 in. wide; 50 cents



(468) A shoe and stocking bag is a convenient article to hang upon the closet door. This one of tan-figured cretonne has four pockets for shoes, two for stockings, and a cushion for pins and darning needles; 33 by 18 in.; $1



(469) Shoes are never too small to keep shapely; there are sturdy trees of wood, enameled pink, blue, or white, with steel springs which enable them to fit any infantile shoe; $1 a pair, prettily boxed



The regal gift is a sparkling jewel. It holds in everlasting remembrance the gracious expression of a generous giver.

The display of jeweled ornaments at the Reed & Barton store rivals even the distinction of our silverware. Particularly at this season you will find this store resplendent with its wealth of gems, select in quality and reasonable in price.

REED & BARTON

Established 1824

Fifth Avenue & 32nd Street NEW YORK

Sterling Silver, Diamonds, Gold Jewelry, Watches, Clocks, Leather Goods, Stationery, Canes, Umbrellas.

GALLERY OF PORTRAITS
(No. 19)

Ermine Evening Coat, an extremely rich and effective model. Made also in Mink, Kolinsky, Russian Sable, Chinchilla and other furs.

A. Jaeckel & Co
Furriers
384 FIFTH AVENUE
Between 35th and 36th Streets
NEW YORK

One of the best cures for the worry wrinkles which result from wondering where one can place the family photographs is this leather photograph portfolio. It is lined with silk, and it may be bought in practically all shades; 13½ by 17 in.; $25

ON HER DRESSING-TABLE

"TOM says that my face is all puckered up, and so I have dashed down this morning to get a treatment and a forehead strap, and do you blame me? Who wouldn't get wrinkles when, just as I have had my boudoir done over, the walls paneled, and not a note to spoil the harmony, Tom's Aunt Mary writes that she is coming to make us a visit. You see I have banished all the family photographs, Aunt Mary's among them. But, my dear, how could I hang in my Louis Seize room a portrait of Aunt Mary in pantalets and hair net seated on a stool at the feet of her parents? Now Tom's people are perfect dears, with the exception of this one failing of hoarding family photographs with which they have inundated me ever since our marriage, and I wouldn't hurt Aunt Mary's feelings for the world, but what shall I do?"

A CURE FOR WRINKLES

What she was doing then was taking her worry wrinkles to a beauty specialist, but as chance would have it her plaint was overheard, and it struck a sympathetic note in the hearer who had long been wondering what to do with her own family photographs, now that it is not considered restful to cover the walls of one's boudoir with them. The discovery was made that charming portfolios are being fashioned in leather; they come in practically all shades. They are lined with silk; they will protect the photographs from the dust and the fading effects of the light, and they are accessible when "Aunt Mary" appears. Overcrowded walls are a thing of the past. The portfolio is illustrated at the top of this page.

As for those telltale little wrinkles in the forehead and around the eyes, they are often the result of frowning over some trivial problem like the one quoted above, and are not due to advancing years, though the effect is the same. But in either case the wise woman at the first hint of a line takes pains instantly to apply curative and preventive measures.

One clever specialist has brought back from the Himalayas the secret of an oil which is patted on to the lines, and over them is strapped a forehead strap of white satin lined with white kid, so shaped that the corners of the eyes are protected; this prevents crow's feet. If the treatment is persevered in, it is most efficacious even in very obstinate and pronounced cases of wrinkles. The strap may be worn not only at night but while one is reading and writing during the day if one is inclined to frown. This forehead strap costs $6.50.

The oil which is used with the strap is a so-called muscle oil, and as the orientals understand the care of the body, it is a great advantage to have such a treatment introduced here. The oil costs $1, $2.50, and $5, according to size of bottle. This specialist also produces a delicate powder which is soothing and which yet adheres well. It is daintily perfumed, and it is made in shades which match a blonde or a brunette complexion. It costs $2.50 a box.

A SUBSTITUTE FOR SOAP

There are some skins which soap seems to affect disadvantageously, so a specialist has originated some beauty grains as a substitute. They may be put into the palm of the hand and with a little water they form a lather with which the face is gently washed. This method is considered to improve the texture of the skin; it cleanses and refines the pores, and it is also very refreshing. This same specialist makes a delightful lotion which is put on as a foundation for powder. A box of the beauty grains and a box of the lotion appear below.

Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date of this issue of Vogue.

Left: A lotion which is a foundation for powder, $1.50. Right: Beauty grains which serve as a substitute for soap; $2 a jar

Two views of the
CHINESE SUITE
CONGRESS HOTEL
CHICAGO

Silver Storage & Safe Deposit Vault
5th Ave. & 56th St.

represent but two of the many modern features included in the complete Banking and Trust Company service rendered by our Fifth Avenue Office.

Situated on Fifth Avenue at 56th Street, within easy walking distance of the principal shops and hotels, this company offers a special service in the handling of personal and household accounts. Let us explain in detail by telephone, interview, or letter. Telephone Circle 2902.

Resources $75,000,000

Metropolitan Trust Company
of the City of New York
716 Fifth Avenue
Main Office 49 Wall Street

By all means keep a less expensive writing paper for ordinary letters. But for your more particular correspondence you need that subtle *cachet* of good taste that seals all letters written on

Crane's Linen Lawn

[THE CORRECT WRITING PAPER]

EATON, CRANE & PIKE CO.
New York Pittsfield, Mass

Awarded Grand Prize Panama-Pacific Exposition

This is the way the Zahrah Company, Inc., looks from the outside. Its wares, those things that every woman wants, travel to their new homes in tempting-looking boxes, conveyed by a picturesque young gentleman

NOBLESSE OBLIGE

As the war continues the numerous demands on American charity also continue. America has responded generously, but there is still great need for contributing to charities both at home and abroad. To say that America is tired of donating to these good causes would not be true, but nevertheless it is safe to predict that more money would be forthcoming if some tangible return were given for it.

A SHOP FOR CHARITY

It was with this object in view that Mrs. Benjamin S. Guinness, Mrs. Harry H. Duryea, and Mrs. Julian L'Estrange decided to found a shop, the proceeds of which would be divided among several charities, while the shop itself would fill a long felt need. In London, this same idea had been carried to success by Lady Edgerton and Mrs. Carlyn Bellairs. There was no reason why it could not be equally successful in New York; and so the Zahrah Company, Inc., was founded.

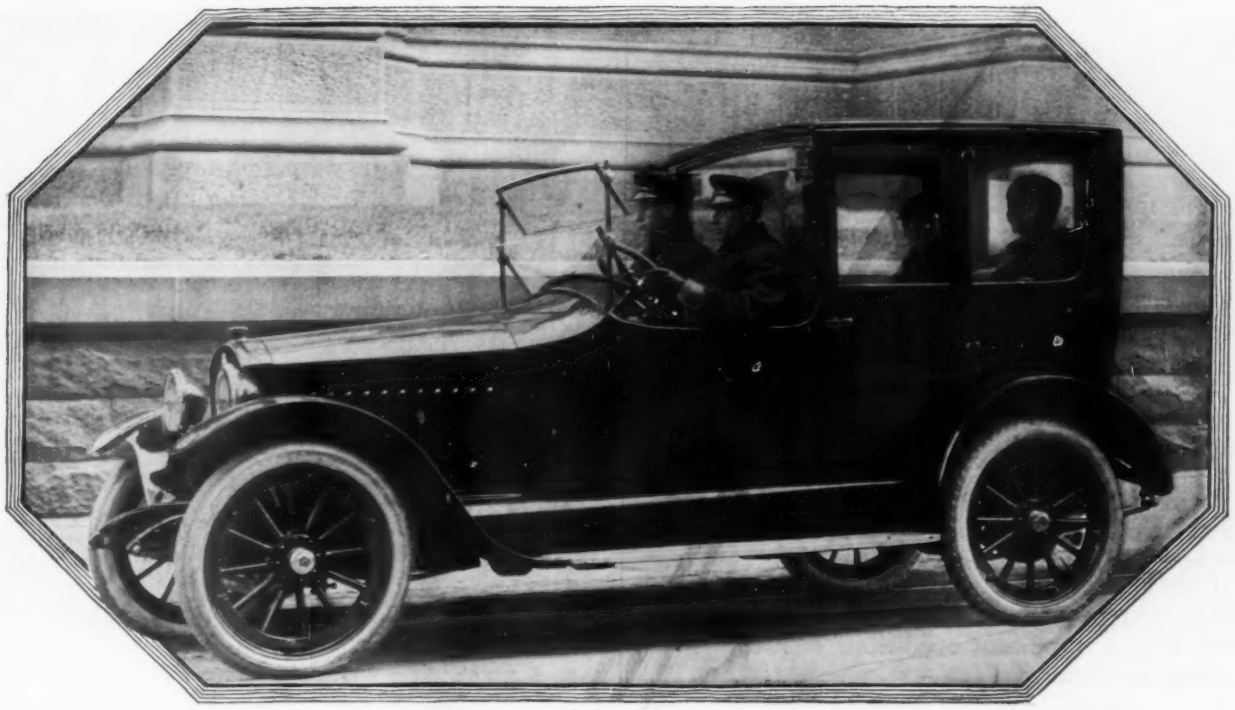
The charities among which the profits will be divided are extremely worthy ones. The Virginia Day Nursery and St. Mary's Free Hospital are both charities in which the public has long been interested. Mrs. Julian L'Estrange is devoting all her efforts for the benefit of the Three Arts Club of London, of which Queen Alexandra is the president. Mrs. L'Estrange has won over Sir Herbert Tree to her cause, and he, too, is much interested in it. Mrs. Guinness is particularly interested in the Millicent Sutherland Ambulance, which is under the patronage of the Duchess of Sutherland. Beside these four charities, there will be donations to such others as may be designated.

A quaint likeness of the manikins which stand stiffly around in other shops is this living manikin who adds charm to the gowns of Zahrah, Inc.

The shop itself is a charming place, and its wares fill almost every feminine want. And perhaps the pleasantest part of those wares are their prices; they are most unexpectedly low. There are tea-gowns, evening wraps, boudoir caps, and negligées, all of absolutely original design. Mrs. Guinness is showing her charming lacquer tables and screens, and her exquisite wall panels. The shop is specializing, too, in Christmas gifts—the sort of things that no one else will think of. Many of these have been designed by Lady Colebrook, who is well-known in England as an artist. There are also toys, straight from France, among which are some designed by Mme. Pouplet, some of whose toys are in the Metropolitan Museum. Lady Northcliffe has sent over from London some of her exquisite artificial flowers, which are on sale, and there is a special brand of cigarette, of extremely pure tobacco, which is manufactured especially for this shop.

FOR THE STAGE

Many smart women have already given their orders for gifts or costumes, and several actresses will wear, in their winter successes, costumes designed by the Zahrah Company. Among these is Miss Virginia Fox Brooks playing in George Bernard Shaw's play "Getting Married."



The Liberty Brougham

A Strikingly Beautiful Small Car.

THE instant success of the Liberty Brougham in New York among a clientele of the utmost discrimination indicates the exclusive character of this beautiful car.

Already in daily use by some of the best known New Yorkers, the Liberty Brougham satisfies a need never before met.

It is a distinct departure from the closed bodies of all other makes—distinguished by square lines, the smartest of custom made bodies, a low chassis, and a general appearance of correct exclusiveness which is the essence of distinction.

That has been accomplished which hitherto has only been attempted, by building from the first a small car, remarkably roomy inside, exactly adapted in size, character and finish to the use of people of taste and the definite motoring requirements which come of long metropolitan experience.

The Liberty Brougham is the product of the combined brains of manufacturers and designers who for years have produced only the best in motors.

Its unusual character is evidenced not only in its perfect and distinctive grace, but also by the restrained good taste, the avoidance of over decoration and elaboration, the simple beauty of line and fitting, which alone are appropriate to an environment of genuine refinement.

It is conservative to say that the Liberty Shopping Brougham is perhaps the most exquisite creation which has ever been placed on the American market.

The price is twenty-three hundred and fifty dollars.

New York, Colonial Motors *Chicago, Chicago Motor Car Co.*
Boston, Liberty Motors *Philadelphia, Richwine Haines Co.*
Detroit, Strasburg-Miller Co. *Los Angeles, Pacific Motors*
And in other principal cities.

Five-passenger Touring Car and Four-passenger Close Coupled Car, $1095

Detachable Sedan, $1295 ***Shopping Brougham, $2350***

LIBERTY MOTOR CAR COMPANY, DETROIT

BIRTHDAY CAKES

Made in many different shapes, handsomely iced and ornamented, and inscribed as desired. Candles and holders. Surprise favors to be placed in the cake, etc. Birthdays at school a specialty.

Our long experience in making, packing and shipping ornamental cakes will bring them to you in perfect condition. Prices quoted on request.

Dean's

628 Fifth Ave. New York

ESTABLISHED 77 YEARS

— and there are many other

COLGATE Gifts for Xmas

For Her	*For Him*	*Gifts for Children*
Florient Perfume	Coleo Soap	A large tube of Ribbon Dental Cream
Monad Violet Soap	Lilac Imperial Water	Petite Perfumes
Charmis Cold Cream	Shaving Cream	Week-End Package
Mirage Cream	Shaving Stick	Young People's Perfumes
Cashmere Bouquet Soap	Mirage Cream	Miniature Size Extracts
Éclat Face Powder	A box (6 tubes) of Ribbon Dental Cream	

Colgate Gifts for Everybody

Make useful gifts, not gimcracks. The name "Colgate" on Fine Soaps and Perfumes corresponds to "Sterling" on silver.

COLGATE & CO., Established 1806 NEW YORK

This picture shows Lady Hamilton as Circe. It is from "The Story of Emma, Lady Hamilton," by Julia Frankau, in two volumes. This is a special edition on hand-made paper, limited to 250 copies. The volumes are 16 by 12 inches and full vellum tooled; $85.

WHAT THEY READ

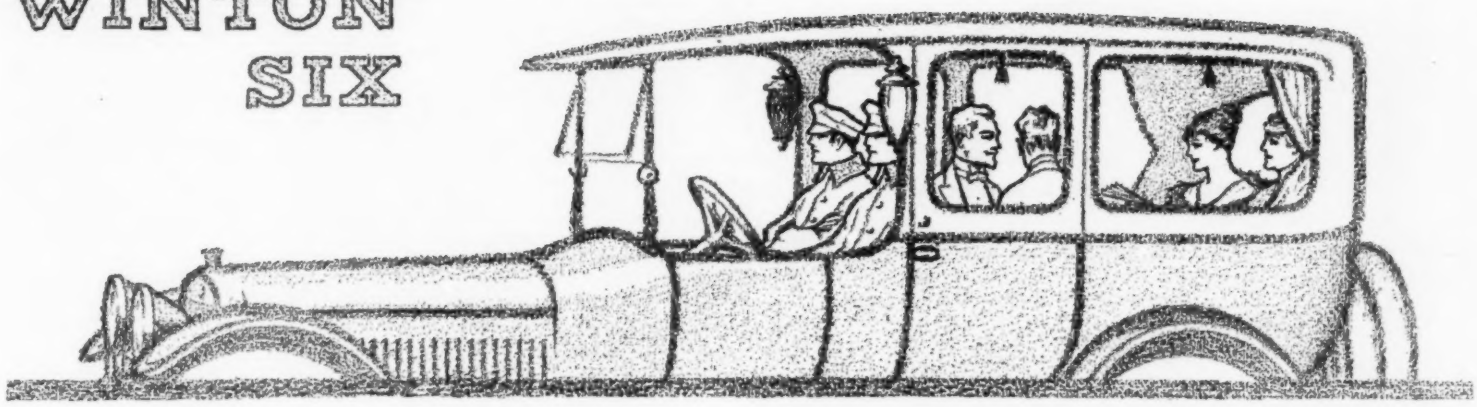
SINGULARLY appropriate to the Christmas season is Mr. Rihbany's book undertaking to interpret scripture in the light of the author's acquaintance with the Holy Land. A good many years ago a painter, who had long resided in the region and studied its flora, fauna, and topography, painted a great many pictures which showed the present aspect of the land chiefly distinguished to the modern world as the scene of the ministry of Jesus. Only within the last few months, George Moore attempted in "The Brook Kerith" to show us the Holy Land as it was 1900 years ago, and to explain the sacred mystery of the resurrection by an ingenious assumption. Mr. Moore had come to his subject after nearly twenty years of Bible study, but neither he nor the painter knew the Holy Land as it was known to a native who had lived there until early manhood amid social and economic conditions and customs little changed since the birth of Christ. Perhaps had Mr. Moore known Mr. Rihbany "The Brook Kerith" might have been a very different book, at least in the matter of its social and economic setting, though such acquaintance could hardly have changed Mr. Moore's attitude toward the Christian mystery. Mr. Rihbany has been brought up in the straightest of orthodox Christian sects and nurtured in all the traditions of the land, traditions which run back to the very days of the Savior, but he has broken away from much of inherited belief and traditions, and it has remained for him to write a book in which many of the incidents, characters, and customs of the New Testament are clothed with a fresh meaning for us who have persistently interpreted them in the light of our occidental life and preconceptions. How interesting would it be to know what a Syrian would say to the implications of "The Syrian Christ," a Syrian who had not abandoned the Trinitarian faith, but who had lost touch with native custom, and who had come to know America.

THE SYRIAN CHRIST, by ABRAHAM MITRIE RIHBANY, is a fresh and significant contribution to the popular interpretation of scripture, and, incidentally, a helpful interpretation of the near East to the West. The author of this delightful volume is a native Syrian, who for twenty years has preached in American churches, and who now occupies one of the most notable Unitarian pulpits of Boston. As a Unitarian Mr. Rihbany will perhaps not be an acceptable interpreter of Christian doctrine to Trinitarians, but no person professing Christianity in any of its myriad modifications can well afford to neglect what this author has to say. He approaches his subject with the utmost reverence, and says little which might be taken as dissent from the Trinitarian view. His purpose, indeed, is not controversial. He comes to us as one born and nurtured to early manhood in the very region of the birth and ministry of Christ, and amid social conditions, customs, and ideals which have changed little in 1900 years. What he undertakes is to interpret New Testament history and teaching in the light of what he knows touching the land, language, and people of his own birthplace. The effect of his interpretation will seem to any but the stiffest literalists most illuminating, and it can hardly be other than comforting and reassuring even to those whose orthodoxy is strictly Trinitarian. Mr. Rihbany has made an extraordinary book. (Boston: Houghton Mifflin Company, $1.50 net.)

"MADEMOISELLE MISS" deserves to be read by every one at this Christmas season, for it tells among many interesting things of about as odd a Christmas celebration as can be imagined. This little volume is made up of the letters of an American woman which give some notion of her work as what may be called "executive nurse" in a French army hospital not far behind the firing line. She worked fourteen hours a day at the most trying of tasks. She cared for desperately wounded men, though she had insufficient appliances and little help, and yet she remained well and cheerful. The humor, sweetness, and courage of the wounded, some of them Arabs, most of them French common folk, give one a new and inspiring glimpse of French character. At Christmas the author prepared an illumination, a Père Nöel as equivalent of Santa Claus, and many gifts, to the huge delight of her patients. They loved her; they called

(*Continued on page 92*)

WINTON SIX



MORE OF YOUR FRIENDS

will go and come in their private closed cars this winter than ever before. And they will enjoy a delightful freedom of activity and a fine sense of well-being—no matter how severe the cold or the storm

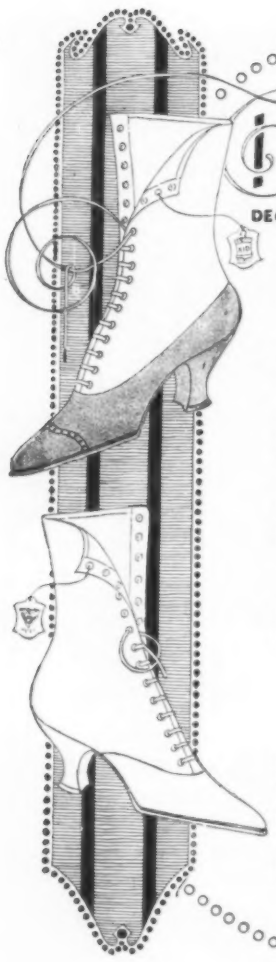
The closed car has no substitute. Limousines, sedans, coupes, and coupelets have become essential to uncramped living. They are *the* social necessity. They identify the men and women whose presence is in demand. Closed cars are conspicuous, even in thick traffic, and the superiority of high-quality cars is evident at sight. The real is unmistakable. This is especially true because the finest of closed cars—in body types, color harmonies, finishing fabrics, and appointments—are never commonplace, but are invariably planned to the taste of the individual owner. Your thorobred car is obviously your own personal possession.

Closed Car Prices range as low as $2800. We are at your service.

A closed car of unfailing charm, designed precisely to your wishes, can be at your command this winter; you have only to say the word and our artists will create your ideal. But we urge that you telephone or drop us a line today, for fine creations require painstaking work, and cannot be rushed.

The Winton Company

21 Berea Road, Cleveland



The STYLE COMMITTEE

DECREES for FALL & WINTER 1916

As correct for Milady's Footwear — Shoes to match the gown — of "F. B. & C." Colored Kid with the darker shades predominating.

Various colored Vamps of "F. B. & C." Kid with tops of "F. B. & C." White Washable Kid No. 81."

Whole shoes of "F. B. & C." White Washable Kid No. 81" are smart for all seasons.

And for either day or evening wear, every woman should have a pair of "F. B. & C." Bronze Kid Shoes.

The "F. B. & C." Tag is an accepted symbol of style and merit. Look for it attached to shoes you buy and get "The *Best* There Is"

If your dealer has not shoes with the "F. B. & C." tags attached write us. We can advise you of progressive dealers who will appreciate your desire for the style and quality superiority they signify.

Fashion Publicity Co.
of
New York

WHAT THEY READ

(*Continued from page 90*)

her "Mademoiselle Miss", and "Little Mother." After they were sent away, they wrote her many letters, sent her postcards, begged that she remember them, and when she returned after a leave of ten days they urged her never again to leave them. This little volume is one of the most significant and moving which the war has begotten. In four months, the publisher sold 4000 copies; he ought to sell 400,000. The profits go to the American Fund for the French Wounded. (Boston: W. A. Butterfield, 59 Bromfield Street. 50 cents, net.)

HOLIDAY FICTION

THE ROMANCE OF A CHRISTMAS CARD, by KATE DOUGLAS WIGGIN, really more than fulfils its title, for it contains two romances. A village in New Hampshire is the chief scene of the tale, and the folk concerned are the family and parishioners of a village parson. His second wife is a clever helpful woman, and the Christmas cards which she designs bring home two wanderers who had almost been given up as permanent exiles. One guesses the end almost from the beginning, and the tale is really elementary in its simple romanticism, but it is the kind of tale that accomplishes such miracles of recall as the Christmas card itself accomplished. Alice Ercle Hunt supplies illustrations in color and decorative head and tail pieces for the chapters. (Boston: Houghton Mifflin Company, $1 net.)

THE RISING TIDE, by MARGARET DELAND, might well have had for sub-title the phrase, "A Comedy of Feminism." Those on either side who take the matter of present day feminism too seriously will quarrel with Mrs. Deland and think her either a secret advocate of one or the other view, or, worse still, an indifferent onlooker in search of material for profitable comedy. Partisans will insist also upon drawing this or that moral from the book, but it may safely be taken for granted that the author wrote with an artistic purpose, that she loved both of her young girls, though they stood for very different ideals, that she felt the humor of extravagant and uncompromising youth in one of them, and also its pathos. Mrs. Deland has given us pretty nearly every phase of opinion upon the feminist movement as mirrored in the views of her many dramatis personae, and while steadily preserving the spirit of comedy at almost every point, she has succeeded in offering us tense moments and poignant situations. The interest of the story, indeed, never languishes. Perhaps most judicious people will protest at the author's final disposal of her rebellious girl, and certainly many will contemplate with uneasiness the future of the young woman and her husband, but, fortunately for Mrs. Deland, she is not bound to give us a sequel to her entertaining story. (New York: Harper and Brothers, $1.35 net.)

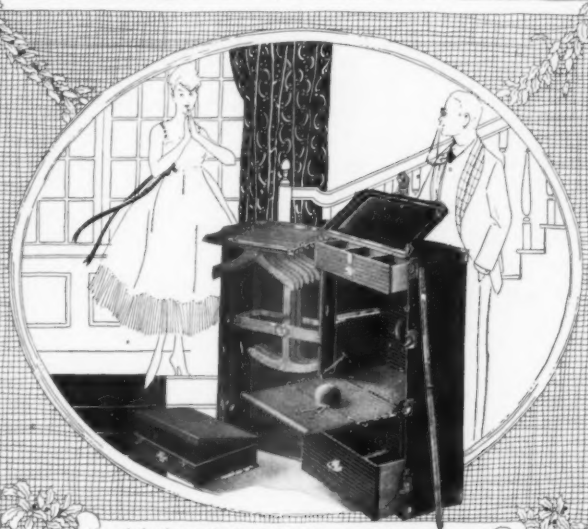
THE NEST-BUILDER, A NOVEL, by BEATRICE FORBES-ROBERTSON HALE, whose "What Women Want" is perhaps the best and most temperate statement of the case for equal suffrage and kindred causes, endeavors, under the form of fiction, to make the argument for the strong, motherly, domestic woman as more truly the husband, "houseband" than her consort of the artistic temperament. Unhappily for the artistic value of the book, Mrs. Hale is herself propagandist rather than novelist. She lacks the creative faculty, and fails to endue her puppets with life, breath, and motion. Her young man of the artistic temperament is not merely that, but, as the first chapter abundantly shows, an unspeakable cad, without breeding, without a decent regard for the feelings of those about him. Fortunately for this long self-expatriated American, who despises and misunderstands his native land, he weds a fine motherly English girl, who takes him in hand and does for him, but fails to nurse the cad out of his system, until she finds him wounded in a hospital as a soldier of the Entente. As a vindication of the mothering instinct, the book has significance, but as a picture of human life it is totally unconvincing. (New York: Frederick A. Stokes Company, $1.35 net.)

HEAD WINDS, by JAMES B. CONNOLLY, gives us eight rather long short stories, in several of which the author deserts his favorite scenes and folk to depict men and things in Spanish America. The best of these tales are those that deal with Mr. Connolly's old friends, the New England fishermen "out o' Gloucester"; the least distinctive and truthful are those of Latin-American persons and scenes. The author opens his book with "The Adoption", which seems to betray a vain effort at natural dialogue. In "The Trawler" he is once more sure of earth and sea beneath his feet, and the simple fashion in which one of the characters becomes the bearer of ill tidings is a triumph of effective restraint of which any story teller might be proud. Mr. Connolly's Mississippi story seems to prove that he can deal faithfully with other scenes and persons than those of the New England coast. (New York: Charles Scribner's Sons, $1.35 net.)

THE GREEN ALLEYS, by EDEN PHILLPOTTS, lays its scene in the hop country of Southern Kent, but it has the spirit of the author's recently abandoned Dartmoor region. Mr. Phillpotts did a remarkable thing when he got rid of his home-sickness for Dartmoor in those recent stories "Brunel's Tower," and "Old Delabole." This latest story, like those, has for background the chief occupation of a countryside. It is now the hop gardens of Kent that we have, with their master farmers, their workingmen and women, their innkeepers and other tradesmen, their professional men, everybody but the higher gentry and nobility. As in the Dartmoor stories, Mr. Phillpotts deals lovingly and minutely with character and with scenery, though not so fully with the latter as with inanimate nature in Dartmoor. He calls his new story a "comedy," and such it is in character and situation, though Mr. Phillpotts knows his own limitations too well to attempt humor of phrase other than the simple and homely wit of his common people. Those who have thus far followed Mr. Phillpotts's work with loyalty and enjoyment, though there was a brief transition period when few could have yielded him either, will find that he has kept faith with them in "The Green Alleys," that it is worthy of his best traditions, and one more evidence of an adapability which for a while one feared he did not possess. He deserves to keep all his old admirers and to win many new ones. (New York: The Macmillan Company, $1.50 net.)

THE MYSTERIOUS STRANGER, MARK TWAIN's posthumous story, shows the author of "HUCKLEBERRY FINN," in the unaccustomed rôle of a romancer. "A Yankee at King Arthur's Court," and "Joan of Arc" might have prepared Mark Twain's admirers for this plunge into romantic fiction, but nobody could have anticipated that he would choose for his scene Austria of the late sixteenth century. He knew Austria of the late nineteenth century, and perhaps upon this knowledge he built this brief but lively romance with its mystery and magic. The publishers

(*Continued on page 94*)



A wardrobe of surpassing beauty in appearance, finish, and construction

A practical Xmas surprise.

HARTMANN WARDROBE TRUNKS

THIS Wardrobe trunk expresses, in its intrinsic worth and physical beauty, all those qualities so desirable in a gift. To those who travel, nothing — not even expensive Jewels — will be more deeply appreciated.

The Most Complete and Wonderfully Appointed Wardrobe Trunk of All

In the "HARTMANN" not only have strength and capacity been developed to the utmost without increasing weight, but conveniences heretofore undreamed of in a trunk have been added.

"Not a Wrinkle at The End of The Trip"

This delightful feature is the most important ever offered in a Wardrobe Trunk. It is made possible by our patented "cushion-top" which holds garments snugly — yet gently — thereby eliminating pressure from the front—and positively prevents wrinkling and creasing. Daintiest dresses and smartest gowns can be taken from a "HARTMANN" and worn without pressing—as fresh and attractive as when packed. *No other trunk has this or the 14 other important patented features.*

No Excess Baggage Charges

Choose a "HARTMANN" as a Gift for yourself. It comes nearer to supplying all the conveniences of a home wardrobe than any other wardrobe. A comparison will quickly convince you of this fact.

Made in all sizes at prices ranging from $25 to $125.

For Sale by Leading Trunk and Department Stores in this Country and Abroad.

Winners of the only Grand Prize on Wardrobe Trunks Panama-Pacific Exposition, San Francisco, 1915

The HARTMANN TRUNK Co.

Factories: Racine, Wisconsin

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All Hartmann Trunks covered by patents granted and pending

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A Dress Slipper

should be of the very finest materials obtainable. This rich Hanan creation is made in either silver and gold cloth; the finest satin; or silver and gold brocade in many designs. Such exceptional materials make it the last word as the fashionable dress slipper.

Hanan & Son

411 Fifth Avenue, New York
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Our catalogue of newest models sent on request

Paris New York London

Ponce finds Winter on the East Coast is the Spring of Eternal Youth!

Ponce de Leon was 400 years too early

Poor old Ponce! Quite a likeable chap, too!

A great dreamer! An unimpeachable seer! A prophet of the Florida East Coast!

He saw the vision of happiness and youth eternal! But being a careless cavalier, and rather hazy at remembering dates, he came to Florida a few centuries before the party began!

Come and Play with Ponce!

He is here! His spirit pervades the whole East Coast! His philosophy itself accounts for the joy, cheerfulness and animation of the East Coast!

Come and play with him. Roam hand and hand or rather mind and mind, down the finest beaches in the world. Let him splash you in the clear blue surf! Let him take you in to dinner! Ask him for the fourth at bridge. Play tennis with him, ride with him, have him for golf on the new 18-hole course.

Ask your nearest ticket agent for particulars of travel! Or write for complete information to

FLORIDA EAST COAST RAILWAY CO.

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243 Fifth Ave., New York City 155 W. Madison St., Chicago, Ill.
General Offices, St. Augustine, Florida

P. S. The Florida East Coast is only 25 hours from New York. Direct lines from Chicago and the West.

Golf on the East Coast. Ponce is caught between two dangerous hazards!

WHAT THEY READ

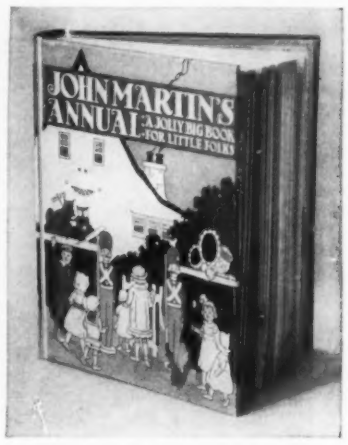
(*Continued from page 92*)

have presented the book in beautiful dress, for it is richly illustrated with highly successful colored plates by A. C. Wyeth, and bound in the gayest of boards. Paper and type are accordant with the other physical appointments, and the story itself will interest all who have the Mark Twain habit, and perhaps some who have not. (New York: Harper and Brothers, $2 net.)

TRAVEL, BIOGRAPHY, HISTORY

A HOOSIER HOLIDAY, by THEODORE DREISER, proves at least one thing, that the manners and point of view of the author have both bettered since he last gave us a book of travel—his discovery of Europe. His discovery of America was because of his friend Franklin Booth's proposal to journey with him in Mr. Booth's automobile, to their common birthplace, the state of Indiana. Mr. Booth undertook to illustrate Mr. Dreiser's report of the land discovered, and he has done it in many charcoal drawings of which the best, usually architectural, show imagination and a sensitiveness to the large, if you will, the sublime in the works of the hands of men. Mr. Dreiser is a philosophical traveler, and now and then a sentimental one. He found that the country and even some of the towns between New York and Indiana, by way of Pennsylvania and Ohio, are beautiful. There were no important adventures, but Mr. Dreiser found much human interest, and he succeeded in transferring it to his pages. There is far too much of the soap-man, as of some other persons, places, and things, but then Mr. Dreiser devoutly believes that nothing less than 500 closely printed royal octavo pages can be called a book. He makes his 500 pages, and few of them are tedious. Mr. Dreiser's philosophy of life is a squalid one, but he holds it sincerely, and it probably harms nobody but himself. His despair of democracy, for which he owns a liking, is characteristic. Perhaps the best hope that Mr. Dreiser may work through his pessimism is the simple unaffected tribute to his mother. Let him nibble away at the problems of life; he takes joy in his present pessimism, and he may yet take greater joy in something better. "A Hoosier Holiday" is live in interest and distinguished in substance, though often slovenly in style. (New York: John Lane Company, $3.00 net.)

THE GOLDEN BOOK OF THE DUTCH NAVIGATORS, by HENDRIK WILLEM VAN LOON, recounts, in a lively and fascinating manner, the adventures of many sixteenth and seventeenth century Dutchmen who sailed the high seas as explorers and commercial travelers. From the delightful preface "for Hansje and Willem" to "the end" on page 333, Professor van Loon never for an instant loses his cheerful and vigorous style, never for a single paragraph permits himself to be dull. Although these voyages were full of significant and exciting incidents and adventures, a man with a less vivid sense of their interest and a less sure selective taste might have made of this a dull book. It is the triumph of Professor van Loon that he knew what to leave out, what to touch lightly, and what to emphasize. The result is a volume likely to please anybody between the ages of nine and ninety. The author has not made a merely entertaining book, however, for he has seen his subject in the large, has related the performances of these extraordinary Dutchmen to the history of the time, and has given the men and their doings their proper place in the story of marine adventure and exploration in the New World and the Orient. The world is indebted to the author for this rescuing of significantly interesting matter from its tomb in the works of the navigators and their contemporaries. The wonder is that the rediscovery of these discoverers was left so late, and fortunately to a master discoverer and narrator. The seventy reproductions of old prints that illustrate the book are quaint and delightful beyond belief. (New York: The Century Co., $2.50 net.)



"John Martin's Annual", which calls itself "A Jolly Big Book for Little Folks", is a cheerful volume with black and white and colored illustrations; 8¼ by 10½ in.; $1

WE DISCOVER THE OLD DOMINION, by LOUISE CLOSSER HALE, with illustrations in black and white by Walter Hale, repeats the triumph of the same authors last year in their charming book on New England. This time they are a trifle less at home with their country, perhaps more than a trifle less sympathetic with land and people than in the other book. The author's humor however, is still in good working order and the cunning has not deserted the hand of the illustrator, as his more than thirty pictures abundantly prove. The partners approached Virginia by way of Pennsylvania and left it by way of Washington and New Jersey. They unfortunately did not see the Eastern Shore counties of Accomac and Northampton, and they have neglected the Chesapeake and its tributaries. The book deserves a warm welcome from those who love Virginia, and who does not? (New York: Dodd, Mead and Company, $2.50 net.)

PORTRAITS OF WOMEN, by GAMALIEL BRADFORD, violates no copyright in exactly translating Sainte Beuve's "Portraits de Femmes", nor is the American a mere imitator of the Frenchman in manner and method. Fortunately for Mr. Bradford, also, no critic will say of him as was said of Sainte Beuve, apropos of his poems which dealt with Madame Hugo, that he left upon her reputation such a trail of glittering slime as a snail leaves in its passage over a rose. There is an enigmatic touch in Mr. Bradford's admirable preface, a touch which some indignant advanced lady may yet ask him to explain. As to the "portraits" they are all of women long dead, and almost equally divided between English women and French women. It must have been solely the author's own fancy which led him to include Mrs. Pepys in this gallery, for one can not guess what she is doing there. He pictures Jane Austen as less attractive than the readers and lovers of her novels would like to think her, and as to Fanny Burney, he calls her prude, but, neglects to call her prig. He has the courage to praise the oft-condemned life of her father. On the whole, he seems to like his French women better than his

(*Continued on page 96*)

A lighted lamp is the most conspicuous object in a room; it should be a thing of beauty in complete harmony with its surroundings.

SELECT a Chinese lamp and shade for its color harmony with your furnishings, its size to conform to your surroundings, its design and form to satisfy your sense of beauty. There is a lamp and shade of every color and every size for your every need, stately or quaint, dignified or frivolous, single colors or richly blended hues. A lamp and shade combining artistic beauty with service, at a cost no greater than other good furnishings.

EDWARD I. FARMER
CHINESE ARTS AND DECORATIONS
5 West Fifty-sixth Street, NEW YORK

A WALKING boot of the type you know infallibly is "just right." Made of dark brown calfskin over a last skilfully proportioned to afford maximum comfort with smart lines. Hand workmanship insures continued shapeliness. Price, ten dollars, prepaid to any address. Also made with higher military heels and imitation ball strap at same price. Catalog mailed on request.

Andrew Alexander
548 Fifth Avenue, New York

The HAVONE Cigarette Case for Women

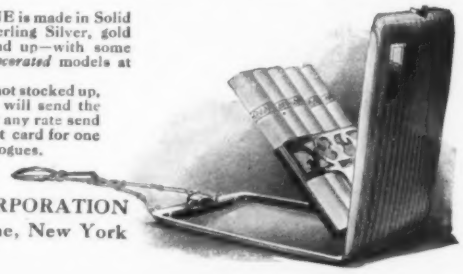
SOMETHING to give a woman! She will like this new Cigarette Case, the HAVONE. It's the first Cigarette Case made expressly for her use.

Like the Men's HAVONE, this Woman's Case carries each cigarette in its own individual compartment where it is kept straight, clean and unfingered.

The Women's Case is smaller, thinner and more compact than the Men's—and in deference to feminine grace it is equipped with a slender chain and ring so that milady may carry it from her finger, or it may be slipped unobtrusively into her handbag.

Women's HAVONE is made in Solid 14K Gold and in Sterling Silver, gold lined. Prices, $15 and up—with some specially attractive *decorated* models at $17.50.

If your dealer has not stocked up, send us $17.50 and we will send the case to you direct. At any rate send us your name on a post card for one of our handsome catalogues.



HAVONE CORPORATION
21-23 Maiden Lane, New York

PYREX Transparent OVEN-WARE
TRADE MARK REG.
Has the name on every piece

For Christmas giving

Give Pyrex—the *one* oven ware.

Pyrex is transparent—cooks may see the baking actually going on.

Pyrex is the ideal serving dish—food keeps piping hot.

Pyrex is a lovely and new gift.

Many shapes and sizes from ramekins at 15c to large casseroles at $2. Dealers in housewares everywhere sell Pyrex. Ask for booklets.

CORNING GLASS WORKS
107 Tioga Ave.
Est. 1868 Corning, N. Y., U. S. A.

WHAT THEY READ

(*Continued from page 94*)

English, and certainly Madame de Sévigné, Madame du Deffand, Madame de Choiseul, and Eugénie de Guérin make an interesting and varied group. It is good news that these studies are a preparation for a like volume dealing with American women. Reproductions of contemporary paintings illustrate the volume. (Boston and New York: Houghton Mifflin Company, $2.50 net.)

BOOKS FOR THE YOUNG

THE GREAT DOT MYSTERY, by CLIFFORD L. SHERMAN, a slim folio in green cloth, brings together twenty-four of those ingenious picture-sheets which have been popular in many newspapers. Each sheet has a trifle of explanatory letterpress at the top, not sufficiently explanatory, however, to unveil the mystery, and a peppering of numbered dots. The game is to connect the dots in numbered order, from one to that bearing the highest number, by lines drawn with a soft pencil. For result the young draftsman has a solution of the "dot mystery" in the form of a more or less elaborate picture. Each page has line drawings which fit in with the picture resulting from the solution of the mystery and thus the whole page is pretty well occupied. There is great variety in subject so that each page is a new surprise. (Boston: Houghton Mifflin Company, $1 net.)

THE CHILDREN'S CORNER, Rhymes by R. H. ELKIN, with illustrations by H. Willebeck Le Mair, will be welcomed by all who are familiar with Mr. Le Mair's illustrations for children's books. Mr. Elkin's rhymes are tuneful but unpretentious, the jingling celebration of childish games and adventures. The illustrations are charmingly sympathetic with childhood, and they are delicately tinted. This volume, in the familiar slim oblong format of other such, notably the songs of Schumam with music and with Mr. Le Mair's illustrations, is one of the most attractive of the Christmas publications. (Philadelphia: David McKay, $1.25 net.)

IN THE LAND OF MAKE-BELIEVE, by E. BOYD SMITH, is a new Christmas book by a favorite story teller. The tales deal with games, fairies, and familiar everyday scenes and adventures. Mr. Smith's letterpress is clear, black, and well leaded, and the illustrations, in black and white are entertaining. (New York: Henry Holt and Company, $1.50 net.)

WONDER TALES RETOLD, by KATHARINE PYLE, searches the world for unusual folk stories and gives them in the admirably simple English of a woman who has done much for American childhood. These tales are taken from Slavic folklore, from German, from East Indian, from Korean, from Persian, from the mythology of the American Indian and from the legends of the British peoples; there is even a French Creole story In all there are eighteen tales. Not only has Miss Pyle clothed these varied legends in her own language and even lent them some of her own fine fancy, but she has illustrated them with eight pictures in color, some of them among the best illustrations that she has ever made. The frontispiece has peculiar charm and much distinction, though it is not better than some of the other illustrations. The volume is bound in green boards with a pictured galleon in black tooling. (Boston: Little, Brown and Company, $1.35 net.)

A NURSERY HISTORY OF THE UNITED STATES, by LUCY L. BARBER, tells in about fifty closely printed pages some of the chief events in our history from the discovery of America to the present time. Events are chosen for their importance, their picturesqueness, and their sensational character. With catholic impartiality, the author praises Washington, Jefferson, Jackson, Lincoln, Lee, Grant, and Roosevelt. Pacifist parents may object to the frequent sound of drum and trumpet in these little historical sketches, but the arts and triumphs of peace are also celebrated. The style is not distinguished, but neither is it pompous, and it is within the comprehension of young folks. (New York: Frederick A. Stokes Company, $2 net.)

THE JOLLY BOOK OF PLAY-CRAFT, by PATTEN BEARD, tells children how to make for themselves the utensils of many entertaining and instructive games. Cardboard, buttons, spools, pebbles, twigs, pins, time-table maps, illustrated trade catalogues, and other cheap and familiar materials go to the making of the utensils, and the tools employed are ruler, pencil, scissors, and colored crayons. In an age when the manufacture of elaborate and costly toys threatens to make the children of the well-to-do blasé little beings, this book should serve a useful purpose. (New York: Frederick A. Stokes Company, $1.35 net.)

Under the colored wrappings are concealed the following books: "Burning and Melting," a Hindu poem of love, in a red India silk binding, illustrated, $2.50; "Arts and Crafts of India and Ceylon," 250 illustrations; $1.75; "The Wonder Book of Ships," illustrated, $1.50; "Alice in Wonderland," $1.50 or $6, both editions with the Tenniel pictures. The unique wrappings are extra; $1 for those with the cut out paper patterns; 50 cents for the others

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The Gift for Smart Women

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HAVE you friends who superintend the making of their own clothes? Who follow the change of styles? Who are keen to know ***at once*** the latest news from Paris?

GIVE them for Christmas Le Costume Royal, the direct transmitter of Paris fashions to America. 175 to 200 smart, new designs shown every month, and patterns cut for all of them. $3.50 a year.

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Please send Le Costume Royal for a year (12 issues) beginning with the January issue, now ready, to:
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You may mail your bill for $3.50 (Canadian $4.00, Foreign $4.50) on or about January 1st, 1917, to me:
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V. 12-15-16

When the maker's name appears on his product, he is not afraid to risk his reputation on it. For almost 140 years Fownes gloves have been sold by Name. Look in the wrist.

It's a FOWNES

that's all you need to know about a GLOVE.

The Incomparable Gift for Her

A NECKLACE OF

TECLA PEARLS

In the first place: Tecla Pearls are the one ornament of feminine beauty which are not circumscribed in use, for it is in strict keeping with propriety and taste to wear them day and evening, at the *thé dansant,* at dinner, and at the play.

In the second place: All women of refinement wear pearls, not alone because it is a social custom, but because pearls, unlike other gems, do not conflict with any type of beauty, but blend perfectly with the flesh tones of brunette or blonde.

In the third place: Tecla Pearls are indistinguishable copies of the Oriental specimens, identical in coloring and in orient, and worn for their impeccable resemblance to deep sea pearls, by the social leaders of two continents.

In the fourth place, She wants them, and no argument of yours or of ours can take precedence over that!

TECLA PEARL NECKLACES WITH DIAMOND CLASP $75 TO $350

T É C L A

398 : FIFTH AVENUE : NEW YORK
10 : RUE DE LA PAIX : PARIS

What is Christmas without a wooden French turkey? And a few wooden fowls? A French doll-chef must cook them, for the French can make even wooden fowls palatable when cooked, you know

The FRIENDLY FRENCH TOY

TO help the world by playing—it doesn't sound likely, does it? Yet we all know that a smile with a penny is worth more than a penny and no smile. The lisping four-year-old American who smilingly stretches a determined hand toward a wonderful French toy elephant is unconsciously sending a thrill straight down to the heart of a crippled French soldier some thousands of miles away or perhaps feeding byproxy some other baby and its mother, some French baby who is fatherless.

They hop. At least we are sure they would hop under just the right psychic treatment

Once our toys were German toys, as a matter of course; we had only an occasional marvel in the shape of a French doll, when father's stocks went up. The war of course has dislocated the German toy industry, and for two years there has been a world-famine in toys; now there is a transplanted French toyland, or rather fairy-land, where are beasts of every kind that Adam named and some since invented; absorbing barnyards that suggest hours-to-come of careful landscape gardening; paddocks with all modern improvements; and alas (though the boys will love them) battlefields; all of them, grotesque, realistic, quaint, or all three, the work of patient and clever French fingers.

THE CLANS OF TOYLAND

Those who remember having long ago a few foreign toys with their funny little foreign air, will know how modern children are going to look back on their French toys, bought in the days of the war.

This gathering of the clans of Toyland takes place at 406 Madison Avenue, near 47th Street under the auspices of the French Bureau. Orders are also taken at this shop for grown ups' articles,—blouses, trousseaux, and dainty favors and place cards,—as well as for layettes and children's clothes of all descriptions; everything exhibited and sold is the handiwork of the French war sufferers.

What is the French Bureau? It is the American branch of La Vie Feminine, a society organized in 1914 just before the war broke out, by Mademoiselle Valentine Thompson; its object was to help toward their own self-support women who were ill, needy, deserted, or widowed; and at the outbreak of the war it helped hundreds of women to employment in taking charge of homeless French and Belgian refugee babies, and under its guidance training schools for women have been established. After the war, the need will be even greater than it is now, and La Vie Féminine, with all the help that America can give it, will continue to supply that need.

SPONSORS IN AMERICA

The officers of the New York French Bureau are Madame Charles Le Verrier, President; Mrs. Daniel Gregory Mason, Manager. The advisory board includes Mrs. William Astor Chanler, Mrs. William Adams Delano, Mrs. William Greenough, Madame Kozminski, Mrs. Victor Morawetz, Mrs. Edith Parsons Morgan, and Miss Gertrude Watson.

Will the cat get one? We hope she doesn't, because we want them all, all three, to take to bed with us every night for weeks and weeks no matter how nubbly they are, till all the legs and ears are broken off. We'd tie up that cat if it belonged to us

UNGER BROTHERS
Sterling Silverware

Illustrated, the ELDOMEADE Set, Colonial Engraved, platinum finish

Gifts *of* Definite Value

For beauty and refinement of design, Unger Brothers Sterling Silver Toiletware is unrivalled. Utility, distinction and intrinsic worth are represented to the fullest degree in these lovely articles and more delightful or acceptable gifts to an appreciative and cultured woman could not be made. In buying, look for the "U.B." trademark. Write for illustrations of the latest patterns and name of a nearby shop where you can view the pieces themselves.

UNGER BROTHERS :: SILVERSMITHS :: NEWARK, N. J.

Woman-

No wonder you're tired. No wonder you're blue. No wonder you're fretful. The incessant din of the kiddies, the worry of household responsibilities, the wear of social obligations, the strain of shopping, day in and day out are beginning to tell. No wonder the frown, the headaches, the pessimism.

If you could but meet yourself face to face, you'd realize it was time to call a halt. What milady needs is real rest for the tired body tissue, a genuine tuning up of the shattered nerves, a change of environment, a new perspective.

You were created to be well —you were born to be strong and happy. The way to the sunny side of the street is not difficult—it is best described and pictured in.

"The Way to Get Well"

a new book just published, a free copy of which awaits your request here on my desk. Send for it today. It explains your needs in detail —all obtainable under ideal conditions of accessibility, climate, surroundings and accommodations. You need this interesting book. May we send you a copy?

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—Lillian Russell

"For 25 years these formulas have made me look and keep youthful."
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The *Gift* of Youth and Beauty

LIFE'S greatest gift is youth, and it is the desire of every woman to look youthful. That is why a box of my Beauty Secrets makes the most acceptable holiday gift.

Lillian Russell Preparations are the result of years of search in all parts of the world. They are made of the purest ingredients by *my* own chemists under *my* personal supervision. For gift purposes, I have prepared three de luxe satin-lined Lillian Russell beauty boxes with the following assortments of my creams and powders.

$10. Beauty Box
Skin Rejuvenator
Smoothout Cream
Skin Emollient
Cleansing Cream
Face Powder with Vanitee
Compact Rouge
Lip Rouge

$7.50 Beauty Box
Skin Rejuvenator
Smoothout Cream
Skin Emollient
Face Powder
Lip Rouge

$5. Beauty Box
Skin Emollient
Smoothout Cream
Cleansing Cream
Face Powder

Lillian Russell's Own Toilet Preparations at better stores, or mail orders prepaid on receipt of price.

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Write for Booklet

"Many of my friends ask me what hosiery I wear and I tell them 'Onyx' of course, because I find their wearing quality most satisfactory, and a wide range of shades that match all my gowns."
Sincerely yours,
Florence Walton

Reg. U.S. Pat. Office

"Onyx" Silk Hosiery

is always the choice of women who enjoy a reputation for the beauty of their gowning—for as Miss Walton says: *"its wearing qualities are most satisfactory and it comes in shades that match all gowns."* Indeed "Onyx" has won and firmly maintains its fame as

The Hosiery of Fashion

The POINTEX Heel, exclusively an "Onyx" feature, gives a perfect contour to the ankle—in all fine "Onyx" grades

All leading dealers will be proud to show you the latest "Onyx" styles and designs for your own use, or for Holiday Gifts.

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153 East 24th Street - New York

FOR THE HOSTESS

THERE are certain masculine epicures who affirm stoutly that it is indeed a rare woman who can enter a restaurant and order a dinner that is fit to eat. Indeed, one man goes so far as to say that no woman can order a dinner properly, thereby stamping himself a cynic of the deepest dye. But one might think him not far from right at times, to hear a group of women ordering a repast in a restaurant or hotel. For hesitation and frequent change of mind are the rule, while the waiter tries his best to assume a patient air and to smile heroically.

There are, of course, shining exceptions. Every head waiter of any prominence in New York knows a dashing young matron from San Francisco who makes annual pilgrimages to New York for the horse show and opera season. From the time of her arrival until she boards the train for the coast, they will leave every one to serve her, when she enters the restaurant at the Ritz or the Vanderbilt, the Plaza or Sherry's. They fly to see that her duck is cooked just the twelve minutes she specifies and that her Burgundy is of exactly the correct temperature. The attention and service she receives are worth a bit of study. She knows exactly what she wants. There is no indecision, no hesitation, and she has an almost uncanny gift for assembling exactly the right dishes with proper food values; in fact, her bosom friend whispers that she has included domestic science in her curriculum at Leland Stanford.

WELL-CHOSEN MENUS

Speaking of well-chosen menus, some of the late dinners in the Rose Room of the Plaza bespeak careful consideration upon the part of the hostess and of the maître d'hôtel, who would never permit madame to make a gastronomic faux pas, as he hovers over her with tactful suggestions. The following menus are good examples. The first dinner was given to a Japanese marchioness who was passing through New York on her way to London. The wines chosen were *Château Mouton Rothschild, Grand Vin* 1893, *Mumm's Cordon Rouge* 1906, and the inevitable White Rock for those on the "Eat and Grow Thin" diet.

Casaba Melon
Potage Boula
Céleri Olives Mures et Vertes *Noix Salées*
Filet de Bar de Mer, Bonne Femme Zahire
Mignonettes d'Agneau de Lait, Eastwick
Asperges Délices
Salade Kuroki
Fromage
Mousse Julia
Petits Fours *Friandises*
Marrons Glacées *Bon Bons*
Café

Another menu for a formal dinner was worded in English on a gold-printed menu card which appeared with the favors at each plate. The use of French is a matter of taste on menu cards, but most hostesses of to-day prefer to give the menu in French, thinking that it imparts a mysteriously delectable air to the array of dishes. The more simple the menu card, the more dignity it lends to the table, and oblong gold-edged white cards with rounded corners, printed in either black or gold, are most favored. The personal crest of the host, or simply his monogram or initials in old English letters, may head the card, and at the lower right-hand corner appears the name of the hotel, restaurant, or country house, together with the date. The menu for this second dinner is given here:

Coupes Surprises
Consommé Beatrice
Tiny Hearts of Celery
Ripe and Green Olives
Salted Nuts
Filets of Kingfish, Meunière
Potatoes Parisienne
Broiled Sweetbreads
Fresh Mushrooms *Creamed Peas*
Sherbert Nénuphar
Boneless Squab, Florence
Salade des Mariés
Bombe Nuptiale
Petits Fours
Bon Bons *Mottoes*
Coffee

Haut Sauterne and Roederer *Carte Blanche* were the wines used with this dinner. A rather more elaborate dinner follows:

Suprême de Pamplemousse
Petite Marmite
Céleri *Noix Salées* *Olives*
Filet de Bar de Mer Bonne Femme
Mignon de Filet de Bœuf Colbert
Haricots Verts au Beurre Pommes Gaufrette
Asperges Nouvelles, Hollandaise
Sorbets Loving Cup
Pigeonneau Farci à l'Americaine
Salade Ninon
Pêches Précieuses
Petits Fours
Bon Bons
Café

The *pêche précieuse* mentioned in the foregoing menu is a delicious new sweet created by Nestor Lattard. Banana ice cream, flavored with a *soupçon* of Holland gin to bring out the flavor, is moulded in the form of a peach around some red currant bar le duc jelly, colored slightly pink, and served in a glass dish, garnished with one leaf. Guinea hen Rostand is another delicious dish served recently at smart dinners. The stuffing is made in the usual way with bread crumbs, a little highly seasoned sausage meat, and diced eggplant and banana in equal parts, not forgetting thyme, the dominant herb in this dressing. A *mire poix* of sliced oranges and diced pineapple should be made, and with a bit of their own juice spread over the bottom of the roasting pan where they may impart their flavor to the bird in the roasting process. It should be served with bread sauce, browned bread crumbs, and guava, or currant and raspberry jelly.

Saddle of lamb Narcisse is another triumph of Lattard. The saddle of lamb should be roasted to a turn, and when ready to serve it should be carved on the bone, without completely severing the slices, and placed on a silver platter, that it may be easily served at table. Around the saddle of lamb are placed some boiled sweet potatoes scooped out in large round balls with a vegetable scoop. They should be sprinkled lightly with melted butter, dusted over with brown sugar, and then at the last moment before they are served, brandy is poured over them and lighted.

Crab meat Philip is a change from the hackneyed canapé Lorenzo or crab meat Newburg. Large cucumbers are cut in half lengthwise, their seeds are removed, and they are parboiled until tender. Then they are drained, seasoned, filled with crab meat and glazed with Remick, rémoulade, or mayonnaise sauce, and served either hot or cold, with brown bread sandwiches.

Bob Betty's soap is very pure and will not hurt you that is sure.

You cannot wash Bob Betty's away because they are put on the soap to stay.

BOB-BETTY'S
SOAP
For Good Children

A cake of soap of the purest ingredients, beautifully illustrated in colors. **THE PICTURES DON'T WASH OFF.** The soap is wrapped in a sanitary way, in an illustrated box, 3 cakes to the box, 30 cts.

BOB-BETTY'S
ROSEBUD POWDER

A soft, charming powder, with a sweet scented rose odor, fresh and fragrant as the rose itself. Is the very best powder to keep soft and clear the beautiful skin of the child. 3½ oz. in a diamond shaped box, illustrated in three colors, 50 cents.

What could be more appropriate for a Gift to

the mother of those tiny babies.
the mother of those little kiddies.
the children from 4 to 10 years.

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Berthe May's
MATERNITY Corset

Comfort, abdominal support, dress as usual, normal appearance, protection for mother and child. Invisible system of enlargement.

Write for Booklet No. 14
Free under plain and sealed envelope
SAME CORSET ADAPTED FOR STOUT WOMEN AND INVALIDS
BERTHE MAY, 10 East 46th Street, New York
(Beware of Imitations)

SPEND THE WINTER
comfortably at
PASS CHRISTIAN

in a delightful villa facing the Gulf of Mexico. Six bed-rooms, two bath-rooms, furnace heat and electricity. Apply by letter or telegram to

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A most attractive and appreciable Christmas Gift is a **"MAXINE"** combination of exquisite toilet preparations, put up in special fancy Xmas receptacles accompanied with cards and holly, free from all advertising matter.

Assortment:
One jar of **MAXINE** Skin Preparation
One jar of Rouge
One box of **MAXINE** Powder
Sachet Bags

$2.00 to $10.00. Send 25c for charges on all orders under $5.00.

"MAXINE" takes away the withered, dry appearance so common to bleached and cosmetic complexions, and makes the skin soft, velvety and fresh. Gives you a NATURAL WHITE skin, and a complexion beautiful. A real need for holiday functions.

Send your order immediately to insure prompt delivery.

MAXINE TOILETTE CO.
P. O. Box 531, Cincinnati, Ohio
New York London

$5.00

Luck banks on the side of any poker player who owns **this** poker set; ebonized chip holder in black grained leather case and gilt edge cards.

Bains
1028 Chestnut St.
Philadelphia

WELCOME CHRISTMAS GIFTS

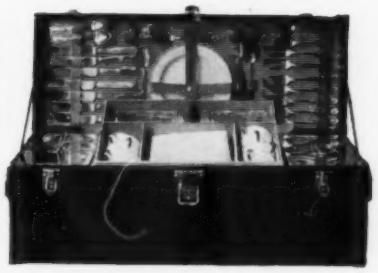
$7.50

A really remarkable value is this folding limousine case, of black morocco, with its nine celluloid necessities and scissors. Other cases, $5.00 to $50.00.

This $28 Bag $18

You can get this $28.00 black or brown hand-sewn India buffalo hide bag from Bains for $18.00, and you cannot get genuine buffalo hide elsewhere at any price. The bag is 18 x 14 inches.

We will ship promptly to reach you or your friends before Christmas



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No matter if the car is filled, this auto set has a service for all seven passengers. Beside the spacious tins for food, there is room below the tray for several bottles. A place for everything and everything in its place. With heavy straps to fasten right on your car. Other sets for 2, 4, 5, or 6 persons at $11.00 to $30.00.

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A PORCELAIN DRINKING DISH

Decorated in your favorite color with your *dog's name inscribed.*

$5.00 POSTPAID

Sanitary, Decorative and Useful
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Tatting Shuttles and Stilettos
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(Usually made in jewelry)
Handsome and useful gift
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One stiletto free for order $3.00 or over
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The Newie Doll
An Irresistible Ragamuffin

Children adore him. Dressed in pink, blue or red. Sent prepaid anywhere in U. S. for $1.

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NO STIFF FORMALITY— just his real self.

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MAID MARION DRESSES — are moderately priced—your dealer can sell you a wonderful Maid Marion dress for as little as $15.00.

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FURNITURE CHRISTMAS GIFTS OF "THE WORTH WHILE KIND"

To furnish the home, however modest, in good taste is an art; to have done so, a worthy achievement.

A Chair or Consol Table here, a Cabinet or Pedestal there, are ofttimes an expression of culture as well as an added note of beauty in the "scheme of things entire."

It is such additions to Living Room or Library Furnishings, of FLINT'S FINE FURNITURE, which are so admirably suited for Christmas Gifts and which, when bearing the Flint & Horner Trademark cost no more than pieces of lesser worth and become life-long investments.

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FLINT & HORNER CO., INC.

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NEW YORK

SOCIETY

Births

NEW YORK

Andrews.—On October 28, to Mr. and Mrs. Walter Scott Andrews, Jr., of Barney Park, a daughter.

BALTIMORE

Brooks.—On October 12, at their residence in the Green Spring Valley, Maryland, to Mr. and Mrs. Stephen Bonsal Brooks, a son, Stephen Bonsal Brooks, Jr.

Deaths

NEW YORK

Pollock.—On November 1, in the Roosevelt Hospital, William Pollock.

Wallace.—On November 1, at his home, Gustavus Swan Wallace.

BALTIMORE

Whyte.—On October 24, at his home, Joseph Whyte.

SAINT LOUIS

Wallace.—On October 18, John Thomas Wallace.

Engagements

NEW YORK

Coxe-Riddle. — Miss Elizabeth Davies Coxe, daughter of Mr. Macgrane Coxe, to Chaplain Truman Post Riddle, U.S.N., son of Mrs. Truman P. Riddle, of Saint Louis.

de Zaldo-Goode.—Miss Mercedes de Zaldo, daughter of Mr. Frederick de Zaldo, to Mr. Henry Goode, of Manchester, England.

Emmet-French.—Miss Jeannie Emmet, daughter of Mr. Henry Coster Emmet, to Mr. William Barton French, son of Mr. Seth Barton French.

Francklyn-Nichols. — Miss Mary Delia Francklyn, daughter of Mrs. Reginald G. Francklyn, to Mr. John Dykers Nichols, son of Mrs. Romaine C. Nichols.

Jewett-Garey.—Miss Ellen Irving Jewett, daughter of Mr. George W. Jewett, of Babylon, Long Island, to Mr. John Garey, son of Mr. W. L. Garey, of South Orange.

Trevor-Pardee.—Miss Margaret E. Trevor, daughter of Mr. Henry Graff Trevor, to Dr. Irving Hotchkiss Pardee, son of Dr. Ensign B. Pardee.

BALTIMORE

Cook-Arrowsmith.—Miss Frances Swayne Cook, daughter of Mrs. George Hamilton Cook, to the Reverend Harold Noel Arrowsmith, son of the Reverend Harold Arrowsmith.

BUFFALO

Leeming-Douglas.—Miss Katharine Avery Leeming, daughter of Mrs. Joseph Leeming, to Mr. Eric Alexander Douglas, son of Mr. William A. Douglas.

Sikes-Gurney.—Miss Edwina Sikes, daughter of Mr. Albert D. Sikes, to Mr. William H. Gurney, son of Mr. Charles L. Gurney.

MONTREAL

Williams-Taylor-Frazier. — Miss Brenda Germaine Williams-Taylor, daughter of Sir Frederick Williams-Taylor, to Mr. Frank Duff Frazier, son of Mr. Frank Pierce Frazier, of New York.

PHILADELPHIA

Castle-McKee.—Miss Margaret Newbold Castle, daughter of Mr. James Manderson Castle, of Chestnut Hill, to Mr. Llewlyn T. McKee, of Germantown.

Garrity-Daly.—Miss Marie Garrity, daughter of Mrs. Thomas Garrity, to Mr. Lee E. Daly, son of Mr. Owen Daly, of Baltimore.

Law-Biddle.—Miss Eugenia Carter Law, daughter of Mr. Ernest Law, of Saint Davids, Pennsylvania, to Mr. Livingston L. Biddle, son of Mr. George W. Childs Drexel.

PITTSBURGH

Dravo-Morris. — Miss Elizabeth Taylor Dravo, daughter of Mr. Horace G. Dravo, to Mr. James M. Morris, of Richmond, Virginia.

Kay-Schoonmaker.—Miss Lucy Starling Kay, daughter of Mr. Frederick G. Kay, to Mr. James M. Schoonmaker, Jr., son of Col. James M. Schoonmaker.

SAINT LOUIS

McChesney-White.—Miss Martha B. McChesney, daughter of Mr. William S. McChesney, Jr., to Mr. George C. White, of Pasadena, California.

SAN FRANCISCO

Miller-Moore.—Miss Leslie E. Miller, daughter of Mr. C. O. G. Miller, to Mr. Kenneth Moore, son of Mr. George A. Moore, of Ross.

WASHINGTON

Chase-Thompson.—Miss Elizabeth Sanders Chase, daughter of Captain Volney O. Chase, U. S. N., to Lieutenant John McDonald Thompson, U. S. A.

Weddings

NEW YORK

Adams-Haynes.—On November 16, at the residence of the bride's parents, Mr. John Trevor Adams, son of Mr. Avon Franklin Adams, and Miss Helen Dunham Haynes, daughter of Mr. David Oliphant Haynes.

Adams-Place.—On November 9, at the Church of the Messiah, Mr. James Fairchild Adams, son of Mr. William Crittenden Adams, and Miss Katharine Place, daughter of Mr. Ira A. Place.

Ross-Cramp.—On November 1, in the Church of the Resurrection, Mr. Reuben J. Ross and Miss H. Dorothy Cramp, daughter of Mrs. Edwin S. Cramp.

BOSTON

Chalifoux-Burrage.—On November 10, in Saint Paul's Cathedral, Mr. Harold L. Chalifoux and Miss Elizabeth Burrage, daughter of Mr. Albert C. Burrage.

BUFFALO

Sexton-Conners.—On November 1, in Saint Joseph's Cathedral, Mr. Sherman John Sexton, of Chicago, and Miss Alice Jordan Conners, daughter of Mr. William J. Conners.

Thompson-Lewis.—On October 30, in Westminster Church, Mr. Sheldon Thompson, Jr., and Miss Lorraine Lewis, daughter of Mr. Loran L. Lewis, Jr.

MINNEAPOLIS

Jones-Sewall.—On November 25, Dr. David Gale Jones, son of Mr. David P. Jones, and Miss Winifred Hoyt Sewall, daughter of Mr. Edmund D. Sewall.

PHILADELPHIA

Bullitt-Ingersoll.—On November 15, Mr. Millville H. Bullitt, son of Mrs. William C. Bullitt, and Miss Susan B. Ingersoll, daughter of Mr. Charles Edward Ingersoll, of Penllyn.

Caner-Baird.—On November 14, in Calvary Presbyterian Church, Mr. Harrison Koons Caner, Jr., and Miss S. Uytendale Baird, daughter of Mr. William J. Baird.

PITTSBURGH

Schiller-Blair.—On November 8, in Trinity Protestant Episcopal Church, Mr. Morgan Burdett Schiller, son of Mr. William Bacon Schiller, and Miss Alexina Blair, daughter of Mr. William Robinson Blair.

SAINT LOUIS

Orthwein-Busch.—On November 1, at Grant's Farm, Mr. Percy Orthwein, son of Mr. William D. Orthwein, and Miss Clara Busch, daughter of Mr. August A. Busch.

Zeibig-Capen.—On October 28, at "Wentworth Terrace," the country home of the bride's parents, Mr. Charles Hunt Zeibig, son of Mr. Frederick G. Zeibig, and Miss Adaline Capen, daughter of Mr. Samuel Davis Capen.

WASHINGTON

McLean-Hill.—On November 8, at the home of the bride, Captain Ridley McLean, U. S. N., and Miss Olive Gale Hill, daughter of Mr. Thomas Gale.

Weddings to Come

PHILADELPHIA

Chase-Bruce.—On January 6, Mr. Samuel Chase and Miss Susan Lynah Bruce, daughter of Mrs. Arthur Bruce, of Germantown.

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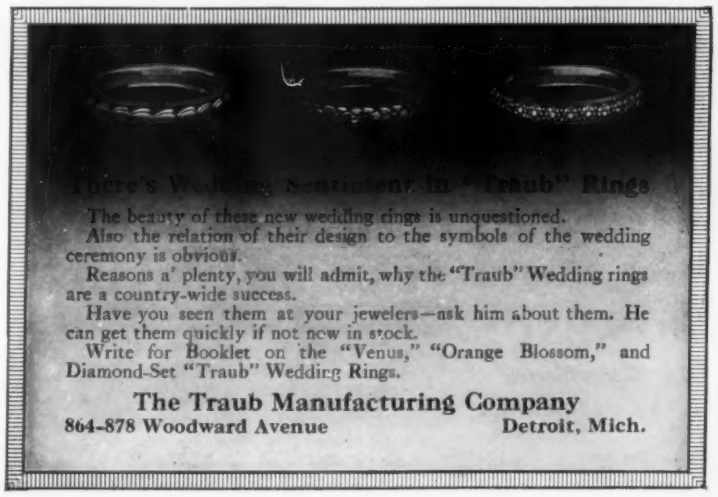

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LA JERZ
The Jersey weave that does
not stretch out of shape

AS SEEN *by* HIM

(*Continued from page 49*)

out a play of manners. Mock bohemianism—how I have reviled it!—has quite gone out. No more queer bunchy frocks exploding into sudden embroidery designed to express the wearer's soul. No more studio teas. No more slumming parties exploring spaghetti in villainous Italian table d'hôtes. One daring explorer has discovered a new Greenwich Village on the upper West Side. Figure that to yourself! It is as when the students of the Boul' Mich' and the Latin Quarter of Paris first transferred their affections to Montmartre. Jefferson Market and South Fifth Avenue have returned to their birthright of the commonplace, and aggressively clean cafeterias are springing up where once flourished dirty and doubtful cabarets.

Although "fed up" on war, we seem to want more and more of it. Shaw and his following, are quite in the *potage* as we used to say in school-boy days. Everything is war, and more war. If some one would only give a tank party, how grateful we would be. I do not know precisely how it could be done, but there ought to be a way of utilizing the once harmless vehicle, now suddenly made an intrument of war. I suppose I shall bring down the wrath of pacifists upon my devoted head, but I could not resist the promptings of the spirit of the age, and I am giving all my young friends warlike toys—even little submarines to engage in deadly work in the placid waters of the bathtub.

DRAMATIC CARAMELS

I fear New York has lost its keen discrimination in matters dramatic. Now and then a "mushy" play succeeds. Still I suppose there must be some place where we can take the unsophisticated young person—if such a being exists. So we have dramatic caramels like "Pollyanna." We are tired of criminals and stolen jewels and trials and triangles. The brand of musical comedy has been silly beyond words, but we cling to the revue and the spectacle. Caruso is with us again and society is on exhibition at the Metropolitan, and this twofold attraction draws the largest crowds.

What am I to say of Christmas? What can be said that has not already been said? There are no more Christmas stories to tell. Christmas numbers of magazines are even as Christmas cards and Christmas calendars. The only ones we care for are those which are useful and which tell us what to buy and how to keep our Yuletide festivities. The gifts have all been selected and ordered, and the shops will send them out to arrive the day before Christmas.

GETTING THROUGH CHRISTMAS

In New York, certain families still maintain the old custom of relatives going from house to house—now in limousines instead of broughams and victorias—and leaving their gifts. The girls and boys are home from school and college, and these last two weeks must be devoted to them. As of old, I shall pass the Christmas in the country, where at my place I will have a few friends on the day itself, celebrating as I always have done. There will be a dance at the Hunt Club, one evening, and then we will come and go as the spirit moves us. There will be the usual celebration, also (this sounds like the announcements made from the pulpits for the servants) a little punch or egg-nog at Uncle George's—he insists on this antiquated custom—and a tree for the many youngsters of the neighborhood. After that there are dances in town, a ball for the coming-out of the daughter of a friend, an evening at the opera—Caruso of course—and one at the play. I do not care to go but can not get out of it.

Then plans for the southern trip, after the gaieties of the town lose their savor and their tang. One day is much like another. Here is the last page of the last chapter of this book, and the word *Finis* stares at me from the bottom line. I shut the covers and put 1916 on the shelf in the company of its fellows of the years which have passed. The ceremony is over. I offer my usual and best wishes—I will not repeat the formula—you know it. It is written everywhere and so far it has been our proud heritage. "Peace and good will to men"—A Merry Christmas! Here is old Meadows with silvered hair, like Santa Claus himself, a modern one without whiskers. He brings me a package with the afternoon mail. It is a new volume. I shall wait until the first of the year to open it.

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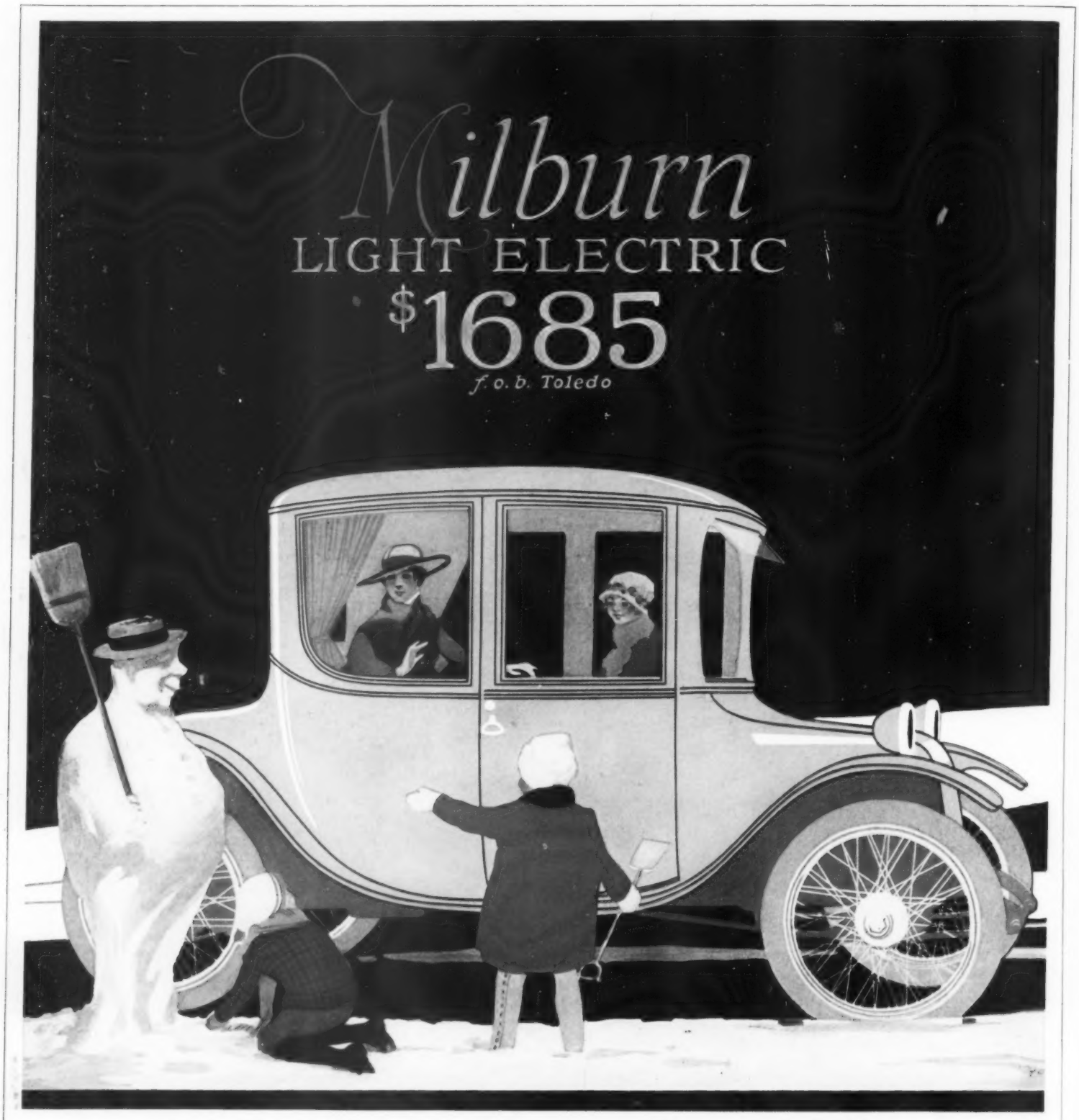

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MAKERS OF MUSIC

(Continued from page 59)

the patriotic soldier on the march needs most of all to be diverted and cheered. Certainly the soldier's songs reveal the soldier's soul as no post-bellum anecdote ever can. "I have studied thousands of folk-songs," said old Herr Grimm, "and I have never found in them a single lie." If the people do not sing readily about the glory of battle, it is perhaps because, in spite of all which is said about the biological need for war, the people's heart is not in it. It is a notable fact that most of the war songs of the world, praising battle as a glorious thing, are written by individuals; many of them, like old Charles Dibdin, actually in the pay of the government for which they wrote. Mr. Hamilton did not mention the one notable exception in French history, the songs of the French Revolution. Here, at least, was a glorious war, a war of and for the people. And the people, for this one time, rose up and called war glorious in such spontaneous songs as "La Carmagnole," "Ça Ira," and "La Marseillaise."

SINGERS OF FOLK-MUSIC

Digressions such as this creep into any discussion of folk-music. For the literature of the people, like all great literature, effaces itself in its splendid mirroring of life. Particularly is this true of the English folk-songs, which the Fuller Sisters sing most admirably. These songs, nearly all of them discovered within the last fifteen years by Mr. Cecil Sharp, smell delightfully of the out-of-doors. They are utterly free from pose and self-consciousness. Their art is that of unaffected truthfulness. And the Fuller Sisters, who are perfect artists, reflect in their singing the genius of the songs. In all music, there is nothing more jolly than these old English ballads, and there is nothing more jolly on the concert stage than the Fuller Sisters. In their perfect artlessness, they are perfect artists.

Those who love folk-songs found one of the most interesting recitals of the season in that given by Loraine Wyman, when she sang for the first time the ballads she collected last summer with Mr. Howard Brockway among the Kentucky mountains. Newspapers and railroads are sworn enemies of folk-music, but these "poor whites," living still under frontier conditions, have preserved intact the songs of their English and Scotch ancestors. They have even, in some instances, added a bit of an American flavor to them. Miss Wyman, who in past seasons has sung French *chansons* with flawless taste and nuance, adopts for these Anglo-Saxon songs a hearty and objective style. She possesses a voice which, though small, has been trained to a notable degree of beauty and flexibility. In all her work she has that fine Gallic quality, the artistry which conceals itself. Being so peculiarly French in her workmanship, she surprised her hearers by singing in a true Anglo-Saxon spirit these lively and beautiful songs.

It is a little depressing to turn from such fresh and simple music to the bombastic tone-poem which Richard Strauss has written concerning the Alps, and which had its first New York performance not long ago at the opening of the Philharmonic season. This "Alpine Symphony" is a detailed and tedious description in music of a day of Alpine climbing. There are at least twenty episodes and pictures, and the composer notes them faithfully on the program in such a manner that he who runs may read, and he who reads will run. There are a sunrise, a glacier, a waterfall, a thicket, and much more, including a pleasant mead with cows and cow-bells in it, and the most preposterous thunderstorm which modern program-music has given us.

NEW SOPRANOS

Concerts have been many, for the New York musical season is, if possible, a busier one than ever before. The reviewer notes, however, one new singer of splendid abilities, Martha Phillips, a Swedish coloratura soprano. Her voice is in spots a thing of the rarest beauty, and her vocal agility is well up to the coloratura standard. But some nameless teacher must answer for his sins in leaving his work with this remarkable voice unfinished; the registers are not blended, the pitch is none too certain. Mrs. Phillips shows the pernicious influence of the teacher, too in her programs, which are conventional and a bit confusing.

Another coloratura soprano who has recently made her début in this country is Mme. Galli-Curci. This latest particular bright star of the Chicago Opera Company is an artist of many rare gifts. Although she has made her reputation as a coloratura singer, her voice is one of great richness and power. As an actress she shows great dramatic talent and it is safe to say she will be ranked as one of the foremost singers of her day. She has sung in Spain, Italy, Cuba, and South America, always with great success, but has never before been heard here.

Mme. Galli-Curci is not only a singer but an exceedingly fine musician. In appearance she reminds one of Anna Pavlowa, having the same spiritual face with the same feeling for the deeper and higher things. There is little doubt that her art will place her preeminently among the favorites of the footlights.

It is rumored that the Metropolitan Opera House will secure her services for the season 1918, thus giving New York the opportunity to hear a new singer in the rôles made famous by such artists as Patti and Sembrich.

Next to the human voice there is no musical instrument so much abused as the 'cello. So it is pleasant to record that there is one young 'cellist on the concert stage whose technique is virtually perfect. It is a little disconcerting to see a lady at one of the "big fiddles," as Mr. Percy Grainger calls them, but when one has heard for a moment the tones which Miss Beatrice Harrison draws from her 'cello, all the incongruity vanishes. Her bowing is a delight, and her phrasing, a rare thing among players of stringed instruments, is intelligent and restful. Except only for Casals, who has downright greatness, we have no better 'cellist than Miss Harrison.

A little more masculine are the virtues of Mme. Olga Samaroff. It is chiefly a fine sense of proportion which distinguishes her technique and her interpretations. Her readings are a bit dry, perhaps, but to the critical ear they are delightful. There is charm in her phrasing and sprightliness in her execution. But her playing of Mr. Gabrilowitsch's trifling "Elégie," dedicated to her, dislocated her whole program, showing what an embarrassing thing it is to be honored by a composer.

An admirable program of a traditional type was recently played by Mr. John Powell. It was made up of works of "the three great B's" of music—Bach, Beethoven, and Brahms—including such difficult pieces as the "Sonata Appassionata" and the "Variations on a Theme by Handel." But Mr. Powell's intent was better than his performance. Such a program taxes all the nervous force and endurance of a pianist, and in this case the pianist was physically not equal to the strain. It is quite possible that a "good program" may be a bad one, if it is not suited to the abilities of the performer. It is a pity if Mr. Powell is to prejudice his fine ability in sensuous emotional interpretation because of too much ambition.

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And Mrs. "B" DID Look Radiant

Her complexion had that warm, soft glow which is seen only when the muscles and tissues under the skin are firm and resilient, the facial circulation "live." Such a condition is possible to maintain when the first signs of danger are always heeded, and the Arden Preparations are at hand. For the faintest blemish becomes pronounced if not attended to promptly, and no treatment is effective without efficient preparations.

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A delicately idyllic strain is played by Davis W. Humphrey in his "River Vista," shown at the recent exhibition of the New York Water Color Club

A R T

Calendar of Current Exhibitions

NEW YORK

Anderson Galleries. Eighteenth-century French engravings from the Halsey collection, from November 29 to December 11.

Arden Gallery. Portraits of children, in painting and sculpture, by American artists, from November 15 to December 6.

Arlington Galleries. Annual exhibition of the Association of Women Painters and Sculptors, from December 2 to 24.

Keppel Galleries. Etchings by Child Hassam, from November 16 to December 9.

Knoedler Galleries. Comparative exhibition of foreign and American paintings, from December 4 to 18.

Montross Galleries. Exhibition of Early Chinese Art, from November 20 to December 9. Paintings by the Contemporary Group, from December 11 to 31.

New York Public Library. Print Gallery: American portraits of the Colonial and Revolutionary periods. Gallery 322: mezzotints from the Cadwalader Collection and exhibitions illustrating the making of prints.

Wanamaker Galleries. Paintings of Spanish gardens by Elisio Meisren, from November 16 to December 15.

BALTIMORE

Peabody Institute. Paintings and sculpture of the Charcoal Club of Baltimore, from February 1 to March 1.

BUFFALO

Albright Gallery. Exhibition of French Art loaned by the Luxembourg Museum, for an indefinite period.

PHILADELPHIA

Pennsylvania Academy. Fourteenth annual exhibition of the Philadelphia Water Color Club, from November 5 to December 10. Fifteenth annual exhibition of the Pennsylvania Society of Miniature Painters, from November 5 to December 10.

WASHINGTON

Corcoran Gallery. Sixth annual exhibition of contemporary American oil paintings, from December 17 to January 21.

NOVEMBER fourth marked the formal beginning of the New York art season with the opening of the combined exhibitions of the New York Water Color Club and the National Association of Portrait Painters, in the Fine Arts Building. One wonders whether the New York Water Color Club has never heard that excellent French proverb, "*Qui s'excuse, s'accuse*," that they print in their catalogue quotations which include the following: "I have disliked pictures so much that I afterwards found were good that I want to hint to you that you may, some day, want an outlet from the opinions you now hold," and this: "And the artist even if he does not amuse the public, amuses himself; so that there will always be one man the happier for his vigils."

Though it chattered, the exhibition of the (*Continued on page 108*)

Photographs with this article by Peter A. Juley

"The Gold Jacket," vivacious, brilliant, and freely painted, stood boldly forth from the somewhat monotone exhibition of the Portrait Painters, to the glory of its painter, De Witt C. Lockman

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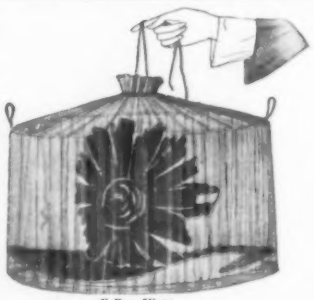

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A R T

(*Continued from page 106*)

New York Water Color Club did so merrily in fresh and brilliant color, in every treatment of the medium, from the flat wash, through gouache and pastel to attempts in clear paint to simulate work in oils, and in every turn of mind, from the gay to that which is overwhelmed with its own seriousness. There were paintings originating in the desire to wield the brush, be the result what it may, and there were also thoroughly decorative pieces handled with considerable skill and success. The exhibition held a profusion of small water colors, five hundred and one in all, and miniatures and small pieces of sculpture.

There was no one painting which stood out vividly in the galleries, though many seen in a smaller exhibition, where there was less confusion of color and composition, would have claimed attention. A painting small in size though broad in feeling, "On the Marne," by George Luks, won the new Hudnut prize of one hundred dollars as the most meritorious water color in the exhibition. It was a patriotic little painting of blue sea with red and white small figures on a wharf and seemed to have taken its color cue direct from the French flag floating above.

A breezy bit done freely and with a touch of humor was "The Culprit," which Louise B. Mansfield contributed to the exhibition of the New York Water Color Club

The exhibition had a larger proportion than usual of pieces treated in a decorative manner. Among these was "The Flower Market," by Kate Mann Franklin. This work represented balustraded steps leading from an upper square with a church and two clock towers down to a flower market, gay under gray and black striped umbrellas which shielded the only bits of brilliant color, the vermilion and yellow and flecks of blue which portrayed flowers and flower woman. "Old Brick Walk, Prospect Park," by Mary Langtry, was a study of pattern in walk and shrubbery and water.

Thornton Oakley contributed a number of works which had taken their inspiration from the east. These included "The Fakir," with long streaming hair, sitting aloft cross-legged before his baubles, "Rajputana," and "The Guard of the Maharajah," a Bakst blue background for a figure in white and reds, distinctly and definitely drawn. Another eastern subject was "The Secret Garden," by Edith M. Magonigle, which reminded one of the lotus pool in Bain's "Digit of the Moon" and the little chêtí telling her daily stories to the king.

Hilda Belcher gave evidence of her own inimitable spirit in "Comfort," a vivid study in clear water color, large in effect, but small in its actual size

Of the numerous flower pieces, two deserve special mention,—"Petunias" by Mary Van der Veer,—done in thin wash with a most delicately delightful variation of texture and color, happy in its contrast of delicate flower against a mirror background, — and "Magnolia Flowers," by Elisabeth Kendall. Felicie Waldo Howell showed a number of characteristic scenes including "Independence Hall." By Louise B. Mansfield was "The Culprit," a breezy bit done freely and with a touch of humor. There was a happy example of Hilda Belcher's recent work in "Comfort," a child in her pillows.

It was with a sense of relief, however, that one came to Sergeant Kendall's "Portrait of John Jay Chapman, Esq.,"

(*Continued on page 110*)

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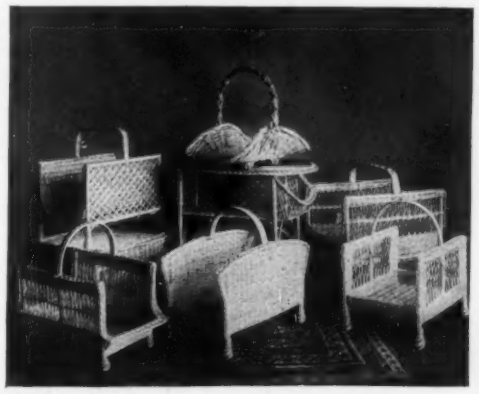

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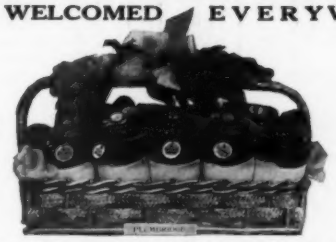

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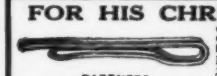

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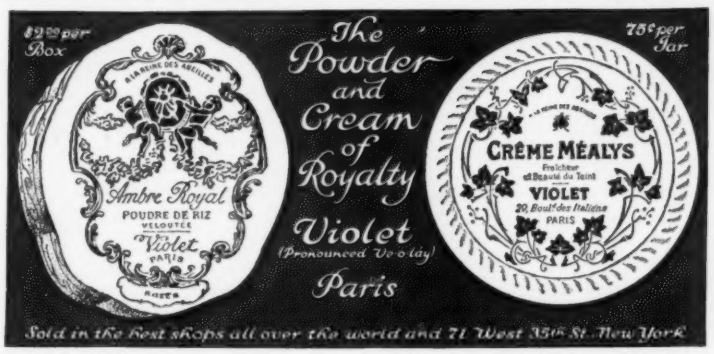

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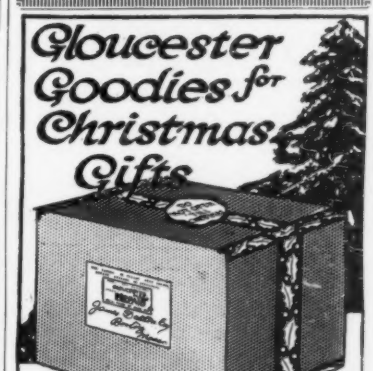

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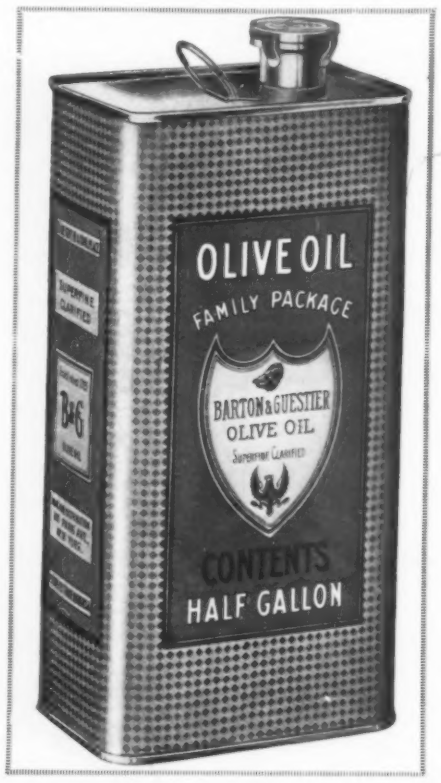

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A R T

(*Continued from page 108*)

which dominated the wall on which it hung and stood out conspicuously in the exhibition as the work of a man who knew what he aimed to express and how to do it. In this portrait, black chalk in line and small mass on neutral paper, suggest the gown, while the flesh tones of face and hand give the only real color. Though sketchy and often only suggested, the work is, in its portrait quality, worthy of a place in the exhibition of Portrait Painters and might have moved into the Vanderbilt Gallery next it, without disturbing the equilibrium of that sane and able collection.

The Exhibition of the National Association of Portrait Painters was small and well hung, giving a sense of space and relief from the profusion of brilliant colors and many compositions of the Water Color Club exhibition. The place of honor was given to the work of Thomas Eakins, whose "Portrait of an Artist" was the most thoroughly serious work in the exhibition. While it is reminiscent of Whistler in the use of a misty background with the figure melting into it and the whole enveloped in misty brownness, it is distinctly a portrait, with a careful study of the individuality of the artist.

PORTRAITS OLD AND NEW

A number of old friends reappeared in this exhibition, including Robert Vormoh's well-known portrait of Daniel Chester French in his studio. There was a typical work by Jean McLane, the portrait of Master Alfred G. Vanderbilt, while John C. Johansen showed a characteristic work, the "Portrait of Miss Margaret Clarke," which aimed at effect by speedy methods.

One of the most interesting canvases was the fine bold work of Leopold Seyffert, "Francisco." It might almost be the work of an American Zuloaga, this very Spanish portrait of the keen, alert, pirate type of Spaniard. The subject has been arrested for a moment in swift movement and stops with something of impatience and no little scorn for his portrait. Low in key and toned in gray, it is full of the vivacity and alertness—even to the slight tipping backward—that is so characteristic of the Spanish school. It is a clear cut definitely drawn figure, touching the frame on every side from the tip of the pointed hat down. The first impression of the dull grayness of tanned skin and dark costume against a gray cloud sky, gives place to a feeling that the work is nevertheless full of color. The dull dark kerchief about the neck is, none the less, green, and small touches of vermilion and yellow appear in the waistcoat, and blue of the sky breaks through the clouds. It is a portrait which has been keenly seen and as keenly and frankly portrayed.

Of a very different and more conventional type is the interesting portrait of Michael Steiner, by Victor D. Hecht. This work portrays only the head and shoulders and lays all the emphasis on the individuality in the face. It is far superior to the characterless, smooth, brown "Portrait," by the same artist.

Lydia Field Emmet leaves for a moment the painting of children to paint the "Portrait of a Lady." It is a portrait with a delicate refinement of drawing and a clearness of color, and it suggests a porcelain in the violet blues and soft rose of gown and flowers, which are relieved by the clear note of bright blue green of the chair.

Nothing could be in greater contrast than the work directly across the gallery, from this portrait, a work by Robert Henri, the portrait of Diegito Roybal (Po-Tse-Nu-Tsa). It is bold and frank, and, while the upper portion is done with more care and success than the somewhat startlingly white feet, it is interesting, if it is noisy even without the use of the drum.

It seems unfortunate that at this time William M. Chase might not have been better represented than in his portrait of Mr. Frederick A. Guild, but doubtless time will bring a fairer view of the work of this eminent American painter in a Chase memorial exhibition. Ellen Emmet Rand's very modern "Penelope" in an orange vermilion sweater, set before a labored curtain of flower design and beside a baby under a turquoise blue blanket, makes one feel a bit that it is a case of each color for itself with no echoes to harmonize them in the composition. The work lacks in imagination as it gains in representation, though it does not belong in the class of prose narration of the portrait of "Miss Owengs" by Helen M. Turner or drop to the class of prettiness with Douglas Volk's "Miss Ellen Barker." George Bellow's "Laura" with the china blue eyes is (may we say it?) modernist with glimpses of reason in spite of its cubist curtain and unpleasing color. Irving R. Wiles was represented by two pictures; a "Portrait in Profile" of a woman seated, though pleasing, was not Mr. Wiles at his best; the second, a self-portrait, was full of life and keen perception. Much less alive was the somewhat dry portrait of George Barr McCutcheon, by William Cotton. The face in this portrait is strongly drawn, with a sense of solidity and true values, but the treatment of the rest of the picture as setting for the face is uninteresting.

ARTISTS' MISTAKES AND SUCCESSES

The only work in the exhibition which contained more than one portrait was the painting of "The Hon. Mrs. Beresford (Kitty Gordon) and her daughter, Miss Vera Beresford," by S. Montgomery Roosevelt. It is somewhat chalky in color and has deep gray shadows, but it is superior in color and modeling to this artist's "Portrait of Mrs. Nathaniel J. Hess," in which the unpleasant red of a gauzy drapery over the arm gives a most distressing hue to the arm beneath.

(*Continued on page 114*)

Modernism was reduced to reason at the Portrait Painters' exhibition, in George Luks clever portrait of Jan Matulka, caught apparently in full flight across the canvas

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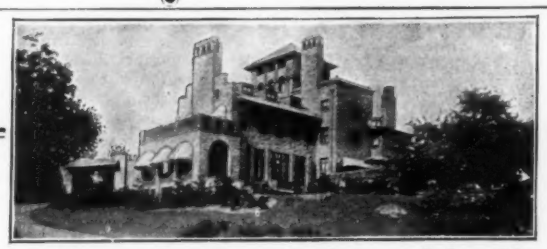

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SEEN *on the* STAGE

(*Continued from page 58*)

Barlow, and the other able members of the company, he has earned the most emphatic praise for an artistic achievement of quite uncommon loveliness. Here is a play that nobody who loves life can afford to miss; and such plays are not written very often. If Ibsen's little Hilda should see a play like this, she would hear once more the mystic music of harps in the air, and see a tower high, high up, and a wreath of flowers round it, and over it a sky of many stars.

"GOOD GRACIOUS ANNABELLE"

If a complete scenario of "Good Gracious Annabelle," by Clare Kummer, had been submitted to the present critic, he would have told the author that she had no play and would have advised her not to waste her time in writing out the dialogue. Yet the piece, as written and presented, is distinctly entertaining. The lines are exceptionally bright and merry, the characters are adequately sketched and admirably acted, and the play is staged with spirit and with taste.

A careful thinking-over of the text must lead to the opinion that there is not a single undeniably dramatic situation in the entire pattern, that the narrative is episodic and lacking in construction, that the material is trivial, that the author does not even know enough about the craft of making plays to motivate the entrances and exits of her characters, and that—to sum the matter up—"Good Gracious Annabelle" is about as bad a play as one could see. And yet—in contravention of this logic—the simple fact remains that the experience of seeing it is more than usually jolly.

Much of this effect may be accredited to the unconventional and very able stage-direction of Mr. Arthur Hopkins. The pleasure of the evening has also been enhanced appreciably by the very simple and very lovely settings designed by Mr. Robert Edmond Jones. Mr. Jones has a happy faculty of transmitting whatever he touches—even lightly—into art. Whenever art appears in public, it affords us an occasion for taking off our hat; and—simple child of nature that we are—we always feel more comfortable when our hat is in the hand than when our hat is on the head. But, then again, there is the dialogue to be considered. Mrs. Kummer writes as some women talk,—the sort of women that one goes a second time to see; and good dialogue, after all, is of great assistance to the kind of play that could not get along without it.

"THE BASKER"

It takes a long time to plan and write a play; and, to win sufficient leisure for these tasks, it is necessary to oppose a "great refusal" to many instant beckonings of life. It becomes, in consequence, a theme for wonderment how Mr. Clifford Mills (whoever he may be) could possibly have thought it worth his while to write "The Basker."

"The Basker" is a very thin play. The hero is a British gentleman of leisure whose only purposes in life are, first, to be always happy, and, second, to keep everybody else as happy as can be, in order that his own serenity may never be disturbed. The crisis of his life occurs when, through a failing in the main line of succession, he inherits unexpectedly an important dukedom. He does not want to be a duke, for *noblesse oblige*, and eminence imposes obligations: so he makes a deal with a distant cousin, by the terms of which this ambitious relative agrees to take the property off his hands and to marry an eligible girl into the bargain.

The basker is aroused from his irresponsibility when he suddenly discovers that his ambitious cousin is a blackguard, —caring nothing for the girl to whom he is affianced, but intending only to get his hands on the estate in order to squander the income on a married woman with whom he is entangled. Thereupon the loitering hero sloughs his laziness and finally becomes a man. He accepts the dukedom which he has inherited, and marries the girl that, in his days of dallying, he had intended to surrender to his cousin.

The trouble with this story is that it deals with the trivial concerns of people who are trivial, so that the telling of the tale seems unworthy of attention from an adult mind. Some authors are very lucky. Mr. Clifford Mills (whoever he may be) has enjoyed the great good fortune of having this utterly unimportant play produced in London by Sir George Alexander and in New York by Mr. Cyril Maude, while other authors of vastly better plays have seen their works go down to failure because of a regrettable miscasting of the leading part. Mr. Maude—in his curtain speech on the opening night of "The Basker" in New York—apologized for the vacuity of the play by saying that—since the outbreak of the present war—there are no longer any baskers in Great Britain. It is strongly to be hoped that Mr. Maude's opinion is in conformance with the facts.

"OBJECT—MATRIMONY"

"Object—Matrimony" was written by Mr. Montague Glass in collaboration with Mr. Jules Eckert Goodman; and, like the previous plays of Mr. Glass, it deals with the manners and the customs of the poorer class of Jewish people who are engaged in the cloak and suit trade. The all-but-immortal Abe Potash is absent from the play, and Mawruss Perlmutter is also missing from the cast of characters; but the people who remain from a well-remembered minor chapter of our human comedy are clearly sketched and their sayings are amusingly recorded in a dialect that is no less comic than of yore.

But something rather dreadful has happened to the present composition. The sympathy, the tenderness, the pathos, which made the previous plays of Mr. Glass so rich in their appeal to the better nature of the public have mysteriously disappeared. "Object—Matrimony" is as funny as the most commercial manager could wish. It evokes loud laughter from the audience, and this laughter is sustained from the outset to the end; but, somehow, this response must be regarded—to borrow an illuminating phrase of George M. Cohan's—as the wrong kind of laughter. The audience laughs at the characters, not with them; and this reaction is unfortunate. It must not be assumed that it was the intention of Mr. Glass and Mr. Goodman, in this play, to attack the Jewish race; and yet the story seems to hold the Jewish people up to ridicule and undeserved contempt.

The hero, Milton Sachs, is in financial difficulties. He owes to Julius Lesengelt more money than he can possibly afford to pay. It happens that Lesengelt is very eager to marry off his daughter, Birdie, who, being extremely fat and absolutely unattractive, has never yet been sought in matrimony. The bookkeeper of Milton Sachs, named Clara Fein—a scheming girl who is engaged to marry him—persuades him to promise to marry Birdie Lesengelt in order to secure a temporary remission of his financial obligation to her father. Birdie is delighted at the unexpected fact of having found a suitor. In the last act, we see her dressed up in her weddding-gown and waiting nervously for the arrival of the

(*Continued on page 114*)

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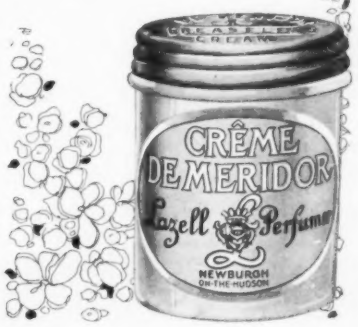

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A R T

(*Continued from page 110*)

In the rest of the exhibition, the work of three men demanded attention. George Luks deserved and has obtained praise for his honest and simple version of Jan Matulka, who seems caught in his flight past the frame. It is an interesting, vivid, and somewhat modernist treatment of a figure drawn broadly and in curves, without detail. Yet there is about it something very much alive and persistent in impressing its personality upon one. De Witt M. Lockman's "The Gold Jacket" is brilliant and full of light. In the treatment of the jacket of gold and black brocade with its edges of vermilion, the diaphanous white, scarf and the dull blue cushions, it is handled swiftly and skilfully, even brilliantly. Yet the painting leaves one regretting that so interesting a figure should be set against a dull and unimaginatively treated gray panel, which does not hold with its brilliant color. Lastly, there is the "Portrait of Mrs. Cushing" by Howard Gardiner Cushing. This is one of the most delightful things in the exhibition, poetic, imaginative, full of life and delicate vibration of color, in pale tones of white and gold with touches of Chinese blue and black. It is a portrait, yet the figure is used only as a part of a beautiful whole, and the painting is full of life, yet has the calm quiet of the east.

AN ENGLISH WATER-COLOR PAINTER

An interesting exhibition of water colors, mostly English interiors, by William B. E. Ranken, was held under the direction of Mrs. Albert Sterner, at the Knoedler Galleries early in November. Mr. Ranken is easily at home in this field, and displays ability to draw accurately, even in difficult perspective as in "A Fountain at Trianon," where a curving balustrade throws an almost dancing shadow on the sunlight walk. Among the most interesting of these water colors is "A State Bedroom, Blenheim Palace," which is filled with suggested detail in pattern of porcelains, pictures, and clock,—detail which may be found when hunted for but is so delicately treated as not to obtrude. This work is an interesting study of light falling through a long window and of objects silhouetted against the light. It is all treated broadly with no slurring, but a minute study of detail, subordinated.

The exhibition included interiors lent by Mrs. Cyril Hatch, Mrs. F. C. Havemeyer, Cosmo Gordon-Lenox, Esq., and Mrs. Harry Payne Whitney. This exhibition was followed by one of portraits by Ossip Perelman, a Russian who has worked in Paris and whose best work is in his portraits, especially those of men. The early part of December, this gallery will hold a comparative exhibition, including works of Russian, French, and American painters shown side by side.

Two exhibitions combined to fill the Montross Galleries during the first half of November, that of the American Society of Miniature Painters and that of the New York Society of Etchers. An exhibition of one hundred and ninety-four miniatures, comprising portraits and a few figure studies and landscapes, can never be seen to advantage when hung in one room. For the most part, the work followed the conventional and expected in a careful and painstaking art and perhaps lost by comparison with the freer and more imaginative etchings, in the adjoining gallery,—those "changelings of the artistic world" as Carl Zigrosser has called them.

ETCHINGS AND MINIATURES

This exhibition of etchings showed a very great variety in treatment and technique, from the very tight and the very conventional to the modern modernist,—for Arthur B. Davies here tried his hand at etching for the first time, and Walt Kuhn escaped from all etching conventions and even used a plate of irregular shape. John Marin's works have a freedom and breadth that make interesting pattern but he loses that delicate sensitiveness of line which is a beauty of etching, as on his "Brooklyn Bridge," which is more interesting as a design than suggestive of Brooklyn Bridge. In contrast was the "Fairy Land—Palisades Park" by R. Seidenberg, where light and its reflection on the water is played up from a well-worked plate to represent light shining through the dark of night.

Eugene Higgins betrayed a love for the work of Millet in his etchings of figures and landscapes. Ernest D. Roth was characteristically represented in his larger etchings (which depend so much on quality of line for their effect, while they lack somewhat his texture) by Chartres Cathedral as seen above the roofs of the town, by "St. Pierre Beauvais" and "Hill Town, Assisi," with its stepped paths and streets. Earl Horter showed his versatility, his out-of-door atmosphere, and his ability to draw and express textures, in a series of works ranging from "Riverside Viaduct" to his "Naples Quarter." Child Hassam's delightful etching of "Calvary Church in Snow," with its every line and angle softened by the snow that has fallen and clings upon it, was in strong contrast to the definite clear line and brilliancy of his "Fifth Avenue—Noon," while his nude, "The Dressing-Table," differed greatly from both of these.

S E E N *on the* S T A G E

(*Continued from page 112*)

bridegroom. But Milton Sachs is late, because he has been trying desperately at the last moment to raise sufficient money to discharge his debt to Birdie's father. At last he appears upon the scene. He has gathered up the necessary money; and, having done so, he refuses to marry Birdie and announces his decision to marry Clara Fein.

This final act was intended to be funny; but somehow it made the spectator feel like climbing on the stage and taking the part of the unattractive fat girl who, against all dictates of desert, had been despised and rejected by the authors. The loud guffaws evoked by an attitude of mind that is ungentlemanly and unsportsmanlike are unworthy of being welcomed in the theatre.

The only thing that ever occupies the minds of the characters in the present play is money. The authors have emphasized the most sordid characteristic that has been ascribed, through many centuries of comic and unsympathetic comment, to the Jewish race. The peculiar virtues of the Jewish people—their warmth and depth of sentiment, their generous and human humor, their fidelity to family affection—these virtues, which were adequately celebrated in the two preceding plays by Mr. Glass, are scarcely noted in the present piece. "Object—Matrimony" makes the public laugh; but it makes the well-bred people in the audience ashamed of their own laughter. This is not a comfortable feeling; and it damns the authors.

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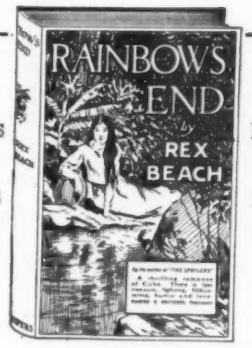

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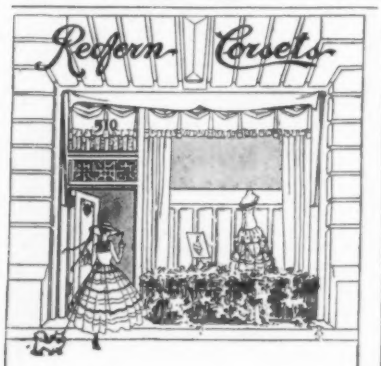

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One of the ambulances for the transportation of infantile paralysis cases was given by Mrs. Philip M. Lydig

CHRISTMAS CHARITY

WHEN disease makes its appearance in a household where expert medical advice and proper facilities for combating illness are to be had, the condition of affairs is at best an anxious one. Much more difficult is the position of the abjectly poor, such as the tenement dwellers, who have little knowledge of fighting disease. During the infantile paralysis epidemic the children of the Ghetto suffered beyond the imagination of those who have at their command the services of skilled nurses, masseurs, and qualified physicians. In treating this disease not only great care during illness, but after care, also, is very necessary, and neglect often brings about tragic results.

A "SAVE THE CHILD" MOVEMENT

The protective instinct of a mother in regard to her child can generally be relied upon, but there are cases when the abnormal child is neglected and made to feel his deficiencies. The child crippled as a result of disease is necessarily a drain upon the family fund of time, energy, and resources. In the families of the very poor, where there are many other mouths demanding food, the non-producer is an impediment and must suffer. In many cases, although the crippled child may be cared for, the ignorance of parents is a cause of great harm. For instance a brace must be periodically adjusted, in order that the child may not outgrow it. Often an interval of months elapses between visits to the clinic, and whatever readjustments of the brace may have been necessary as the child's health improved, have not been attended to. Because of this neglect, due to an indifference founded largely on ignorance, many children who otherwise could have recovered, have been incapacitated for life. It is to save the children who have now just passed through the acute stage, that a "Save the Child" movement has now been organized.

At the present time there are agencies in good working order and properly coordinated which will take charge of the child who has been released from the hospital or from quarantine in the home. The child, after its release, can immediately be taken in hand by a district nurse who, after an examination, refers the case to a dispensary or a convalescent home. The physicians, nurses, and hospital wards are all willing to coordinate to take care of these aftermath cases, but the main difficulty lies in bringing the patients and the remedial agencies together. It is with this difficulty in mind that the Transportation Committee is endeavoring to obtain the desired loans or gifts of motor buses or automobiles. It is imperative that the children who have recovered from acute infantile paralysis should be taken daily to the clinic, and, as there are over twelve hundred children who need this care immediately, large numbers of vehicles are in demand. Automobiles have already been donated by Mrs. Philip Lydig and Mrs. Jefferson Seligman.

The popular fear of paralysis has often made it impossible for small patients to be taken in the street cars to the clinics; many children who can not walk are too large to be carried by the mother, and often the clinics are not situated near car lines. Besides, there is danger of discouragement and a resulting neglect of clinical treatment, when obtaining it demands so much of the vitality of the mother.

MEANS TO THE GOOD END

Much of this tragedy can be averted by the establishment of a regular transfer service which will go from house to house and carry children to the clinic, where physicians and nurses and masseurs will give the necessary physical care and exercises. Dr. Joseph Collins, physician to the Neurological Institute, has stated in a public article that there is no occasion for hysteria as to contagion, since there is not one authenticated case of the transmission of the disease through personal contact. The New York Board of Health statistics for the first six thousand seven hundred odd families in which disease appeared, showed that in six thousand five hundred of these families there was only one case of infantile paralysis in each.

The Committee on Transportation has as chairman Miss Sara Graham-Mulhall, vice-chairman John Winters Branne, M.D., and as treasurer Mrs. J. Clifton Edgar. Communications intended for this committee and all donations may be addressed to the Committee on Transportation, care of 289 Fourth Avenue, Rooms 30 and 31. Among those serving on the Committee are Mrs. Philip M. Lydig, Mrs. Percy R. Turnure, Mrs. Willard D. Straight, Mrs. Charles D. Dickey, Mrs. Paul Morton, Mrs. Otto H. Kahn, Mrs. Francis McNeil Bacon, Mrs. Lindley H. Chapin, Mrs. George Riggs (Kate Wiggin) Right Reverend Bishop Greer, Dean Grosvenor, Rabbi Wise, and Mrs. James Speyer, Reverend Howard C. Robbins, Mrs. Jonathan Thorn, and Mrs. Egerton Winthrop.

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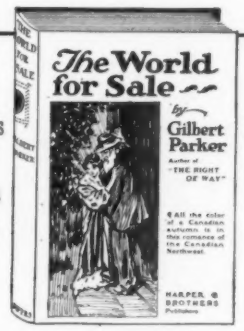

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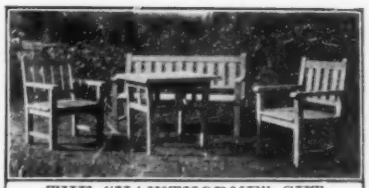

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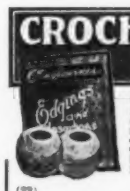

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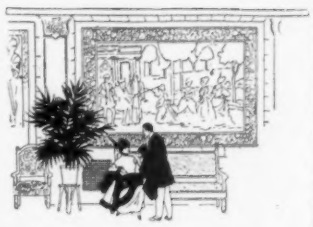
Oriental dance of the Haroun-al-Rashid times



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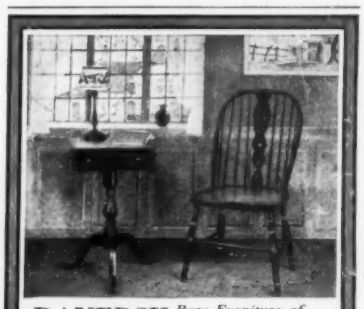

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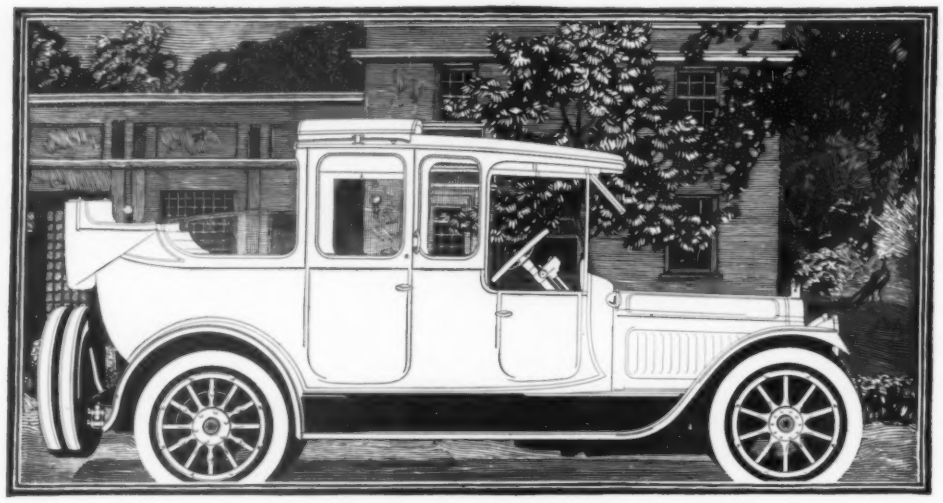

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